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The New Amberola **GRAPHIC**

We Have a Winner!!
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Sept. 15, 1997
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The New Amberola Graphic

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About Advertising

Advertisements will be supplied with issues of the GRAPHIC up to a year after publishing date. After that time, the second section will be sent as long as supplies last. Advertisers wishing to prepare dated auctions must allow great flexibility in closing date due to current uncertainty of publishing schedule. (rev. 2-96)

Editor's Notes

An insidious plague has begun creeping from public estate auctions into the world of record auctions: the so-called "buyer's premium."

There are two sides to this controversy. On the one hand, auctioneers can charge the seller a smaller percentage, and the buyer makes up the difference. On the other hand, buyers offer what they consider fair and are willing to pay, and they shouldn't be expected to pay a surcharge on their bids. The Graphic agrees with the second viewpoint. Bidders should not be penalized for participating in a record auction. At the same time, they should be prepared to pay promptly when billed.

In the future, The New Amberola Graphic will not accept auction ads which include any sort of a buyer's premium.

- M.F.B.

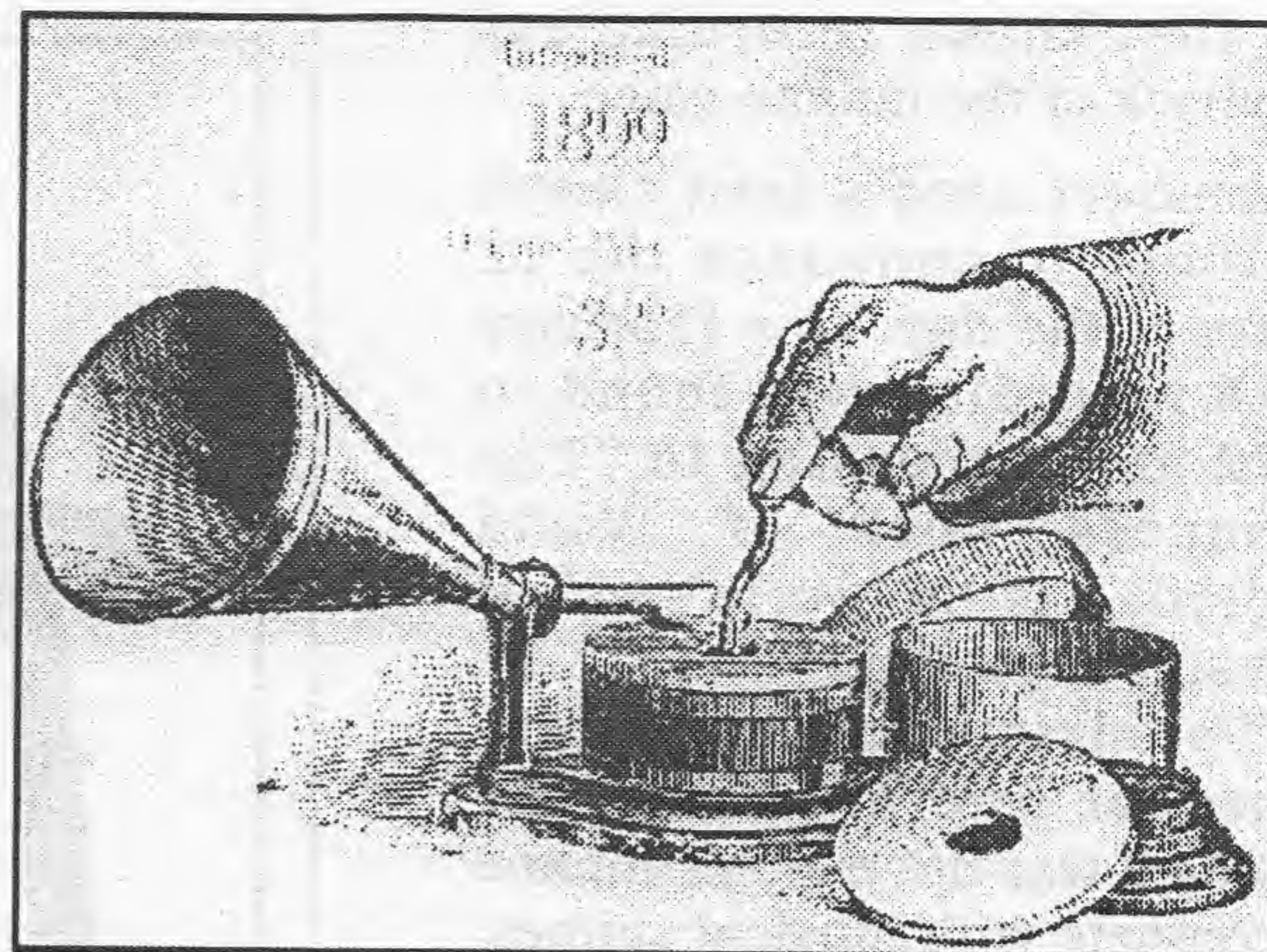
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(worse!!)

readers did not receive the last issue because they failed to notify us of a change in their address.

Don't let this happen to you! Let us know when you move (second class mail does not get forwarded automatically).

TALKING MACHINES



Toy disc graphophone, 1899

FIND THEIR VOICE

Reprinted from the Antique Trader, January 8, 1997, through the courtesy of Aaron Cramer.

By Aaron Cramer

When the subject of phonographs comes up, or talking machines as I like to call them, you can count on a response such as "my old Aunt Tillie had one of those things with a crank and you wound it up." At a time when anything older than a CD is considered antique, it's difficult to find people who remember how phonographs and sound recording originally started, much less how they were powered. Several alternate means were used to drive these 19th century machines. And being familiar with them may help the reader identify and determine the value of that strange looking object at the next garage sale or flea market.

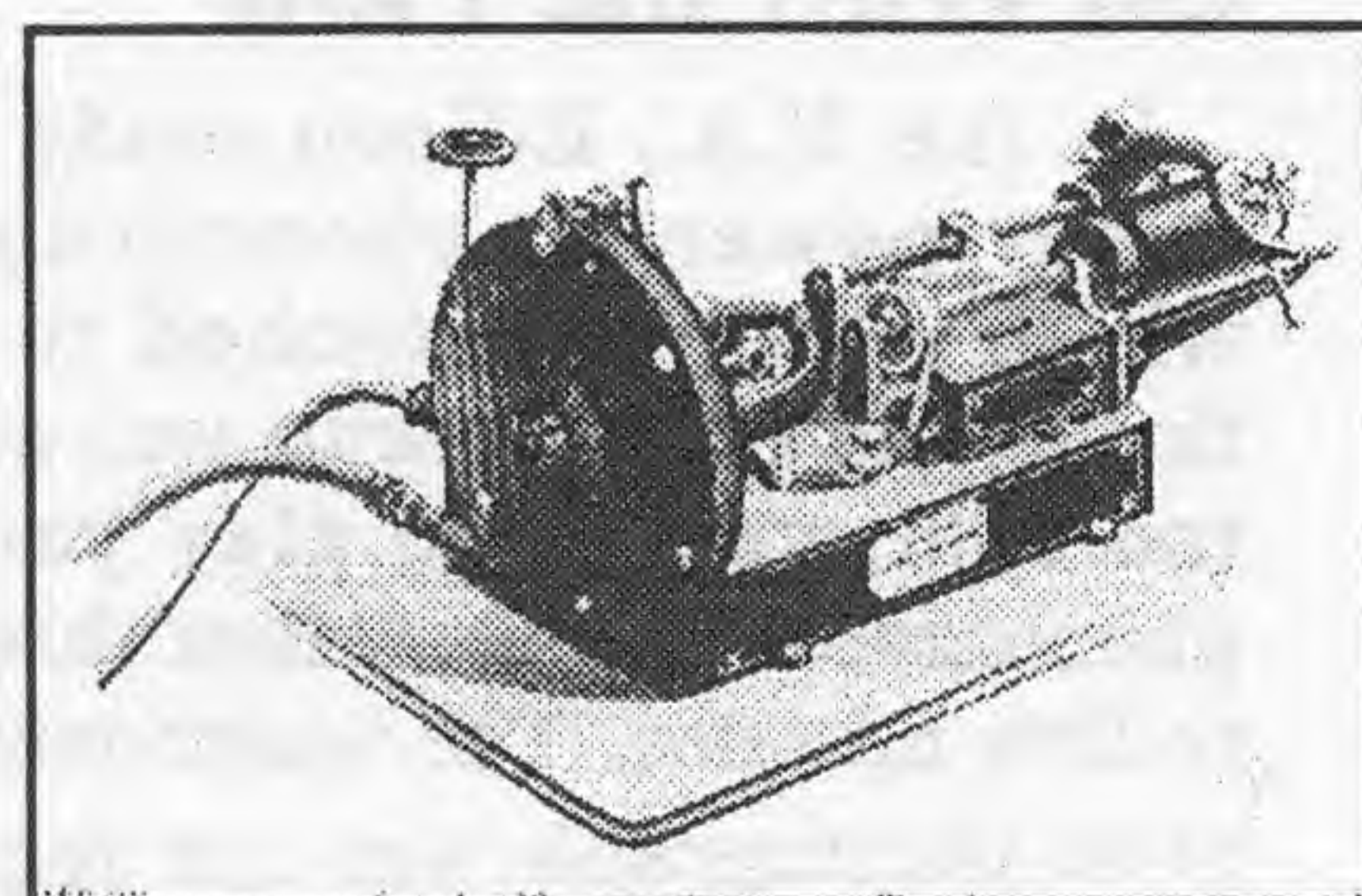
Most people think the first phonographs were wind up machines operated by a spring motor. On Edison's first phonograph of 1877, the human hand

moved the tin-foil record. Since there was no governor the operator was responsible for the speed—if the voice was too deep they could increase the RPMs; if it came out high and squeaky they could slow it down.

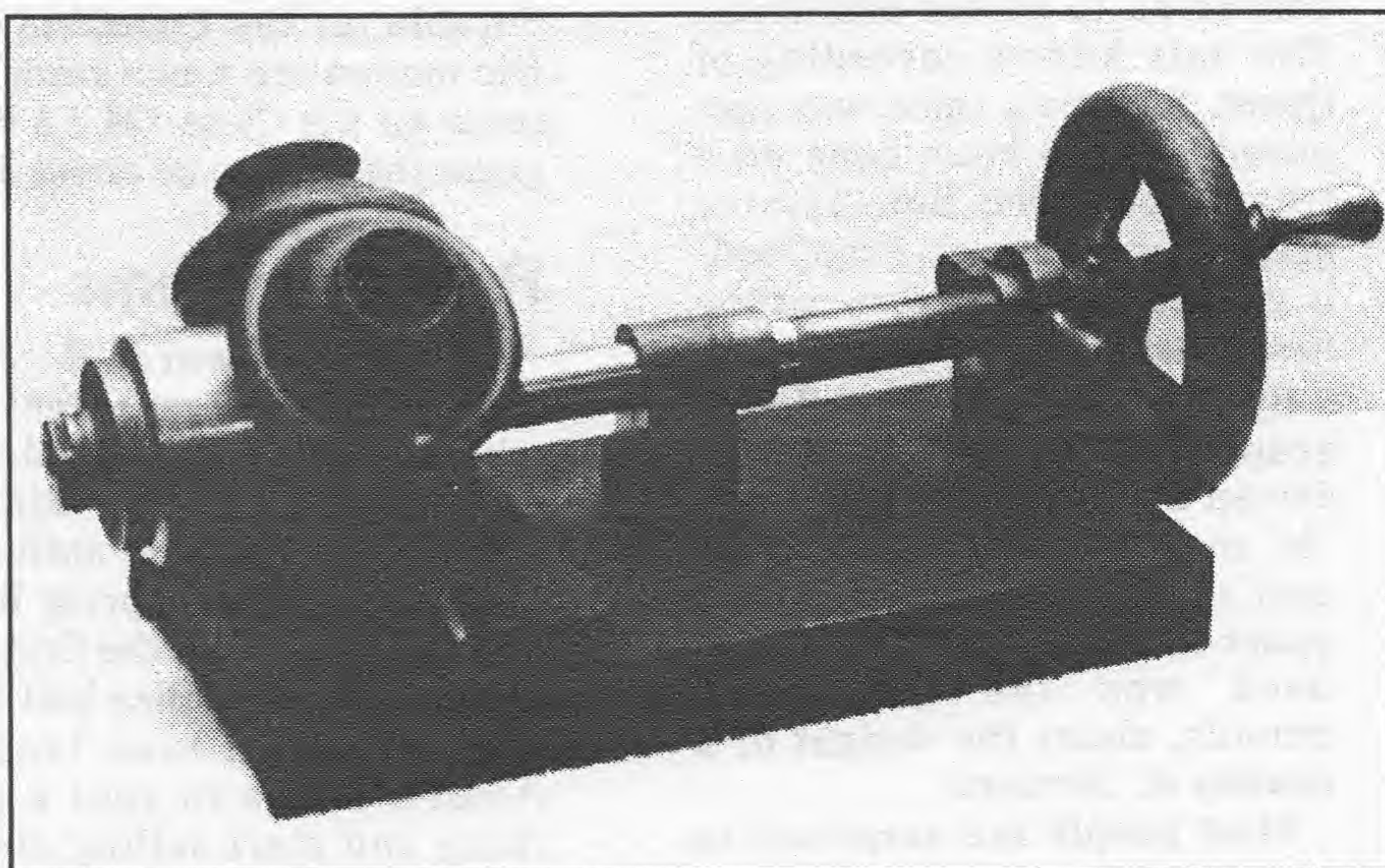
First Recording

We can see the same source of power in the Lambert Phonograph of February 1878, made under a contract with Thomas A. Edison and the Ansonia Clock Company. Edison asked Ansonia to supply a recording for talking

clocks, thus creating the first permanent recording. The contract was dated Jan. 5, 1878, less than a month after the "Mary Had A Little Lamb" recording,



Water-powered phono, 1893 (above). Lambert Phonograph & Lead Cylinder Recording of February 1878 (below).



the first known recording and playback of the human voice.

Lambert used a lead sleeve cylinder to announce the 12 hours of the day. This February 1878 recording was found in 1992 and, according to "The Guinness Book of World Records," is the world's oldest playable recording.

The talking clock was abandoned for several reasons, one of which was not enough volume to compete with musical chimes. Although the Lambert machine disappeared for 114 years, his ideas did not. The removable and replayable cylinder came into use, as did his method of saving and reusing records.

The phonograph continued to improve. Some machines were weight driven, similar to a grandfather clock. This method was pioneered by French clock maker Henri Lioret, thus producing the first music that could be called "heavy metal."

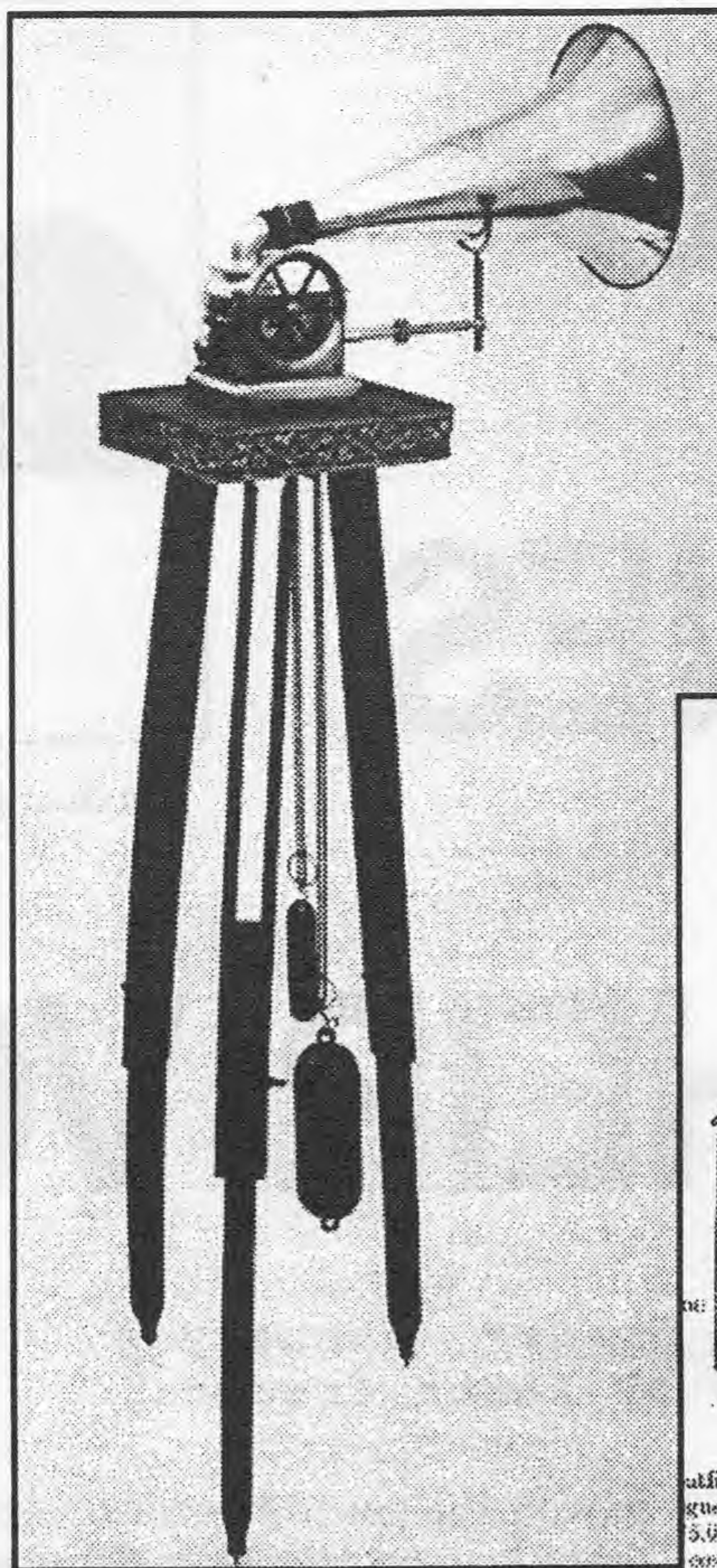
Go With the Flow

In the U.S., Edison made a water-powered phonograph which could be attached to a faucet and if your parlor was not too cold, you could play your phonograph on one gallon three to five minutes. The water-powered phonograph was not legal in New York City due to restrictions, some still in force today.

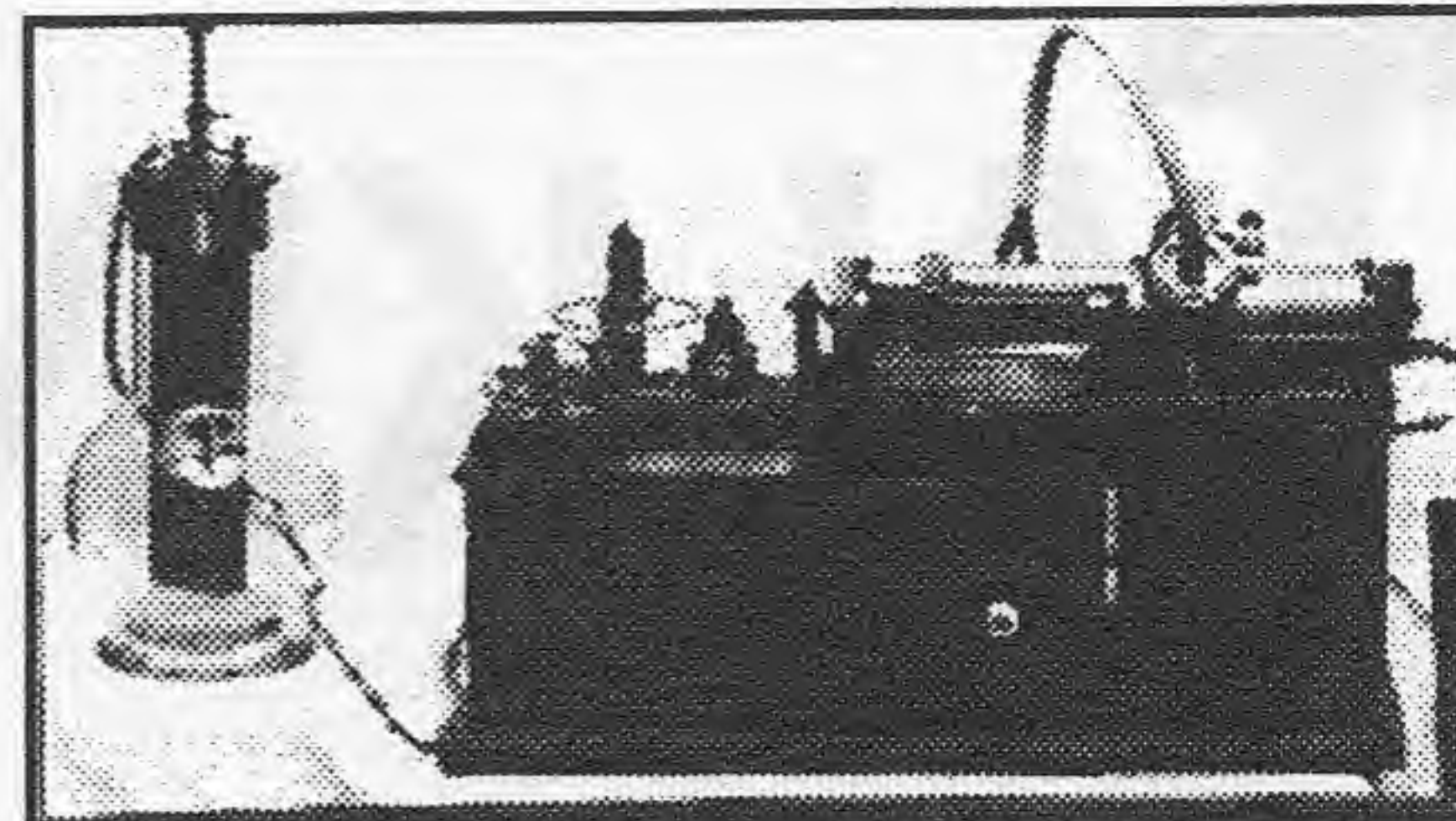
For those who wished for drier forms of entertainment, the sewing machine treadle was converted to power machines. The only known recording of Queen Victoria's voice was supposed to have been done on a treadle powered Bell-Tainter graphophone, though I can hardly picture Queen Victoria sitting there pushing a treadle.

By 1888 Edison had a phonograph with an electric motor driven by a battery. This class "M" model was extremely stable and should run for a hundred years or more. The only drawback was the weight—65 pounds, about the weight of a healthy St. Bernard.

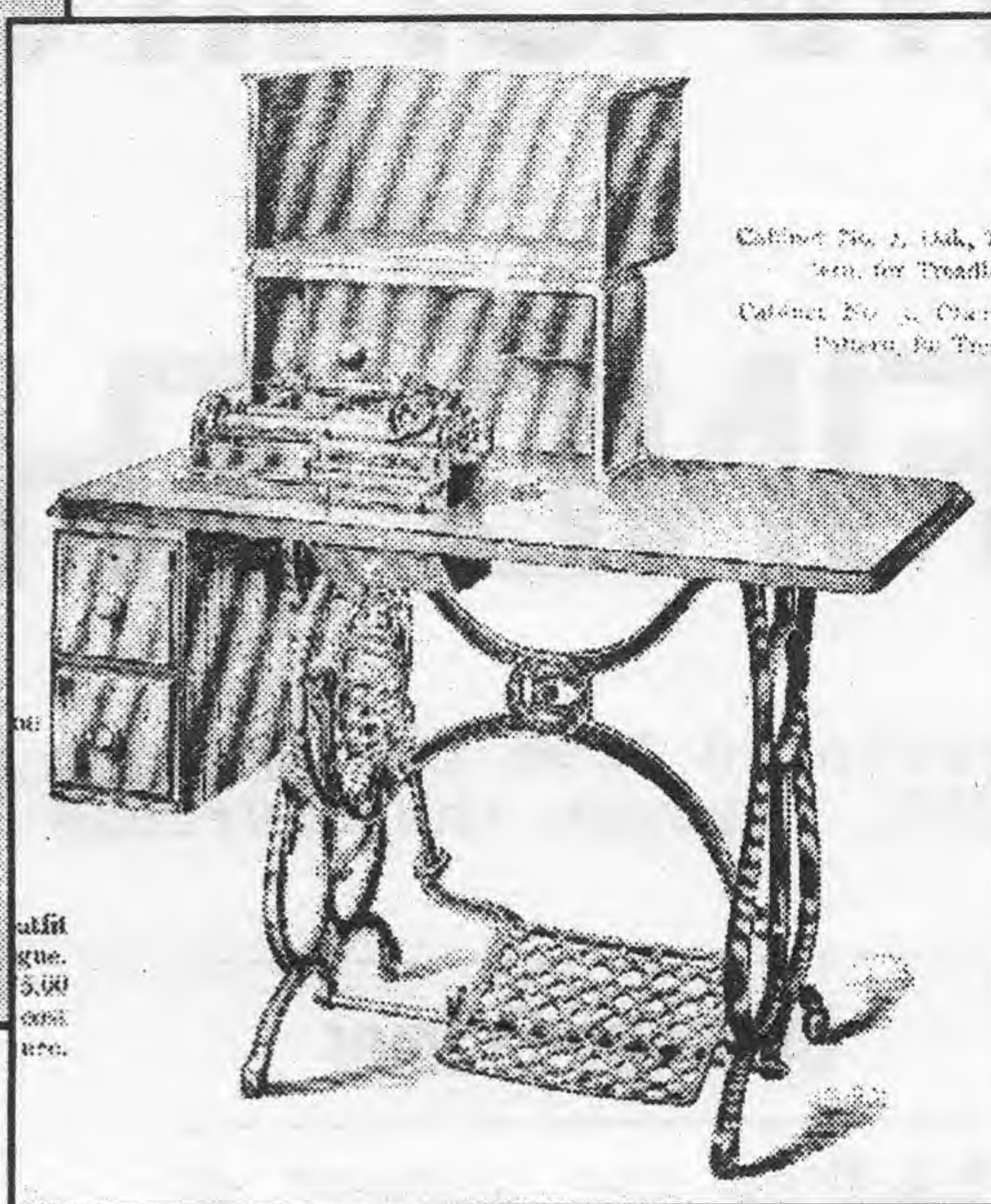
Most people are surprised to



Weight driven phonograph of Frenchman Henri Lioret.



Edison Class "M" Electric 1890 with Grennet Cell Battery (above). Treadle phonograph (below).



hear that the first commercial phonographs used electric power, but this continued until 1894. Edison's competitor, Bell-Tainter, which eventually became the Columbia Phonograph Company, went to the electric motor in 1893. Their motor was much lighter than the Edison, but perhaps not as durable, as the Columbia electric motors are much rarer than those on the Class "M." I would guess the ratio to be about 50-1.

Patent Problems

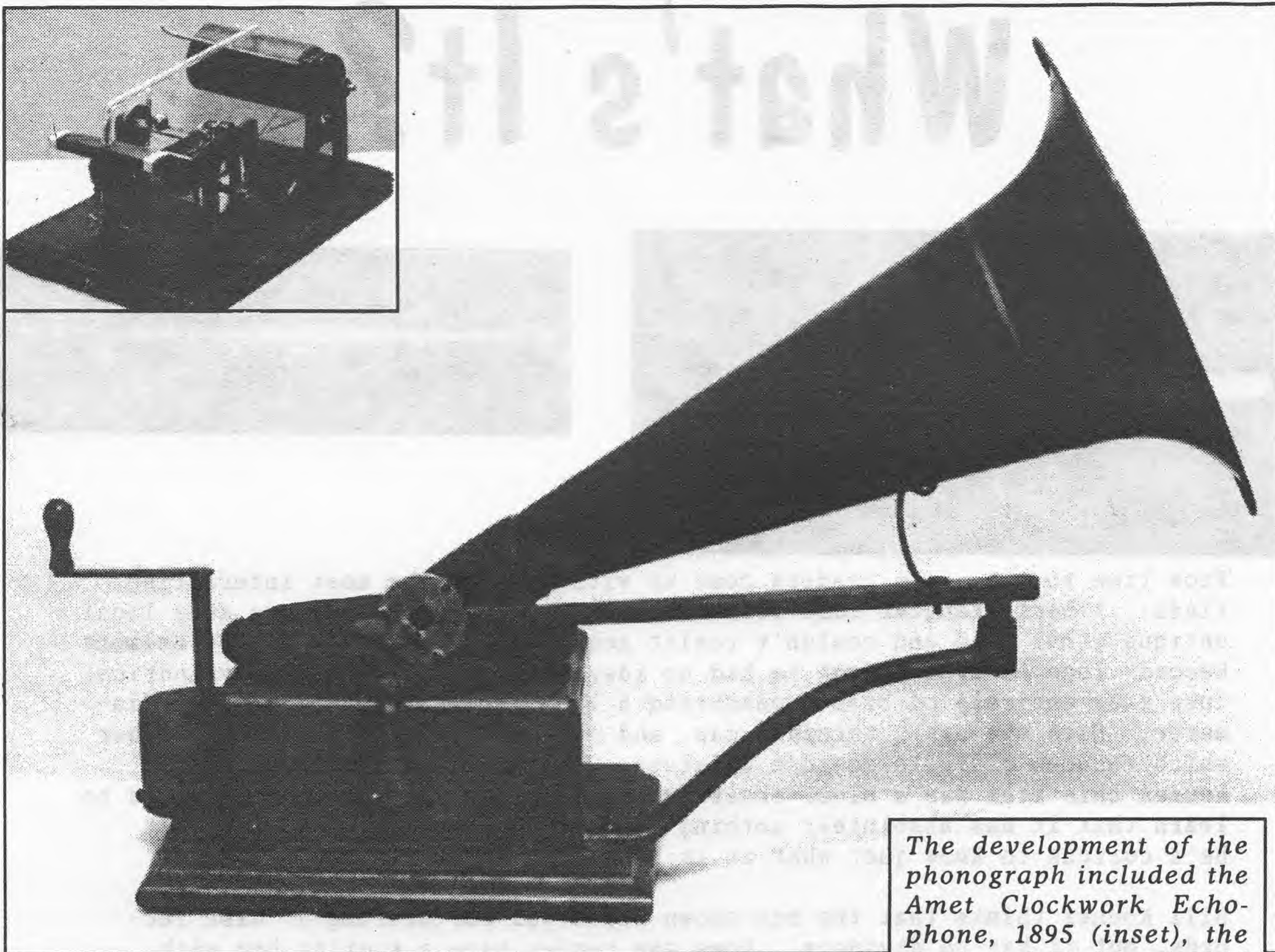
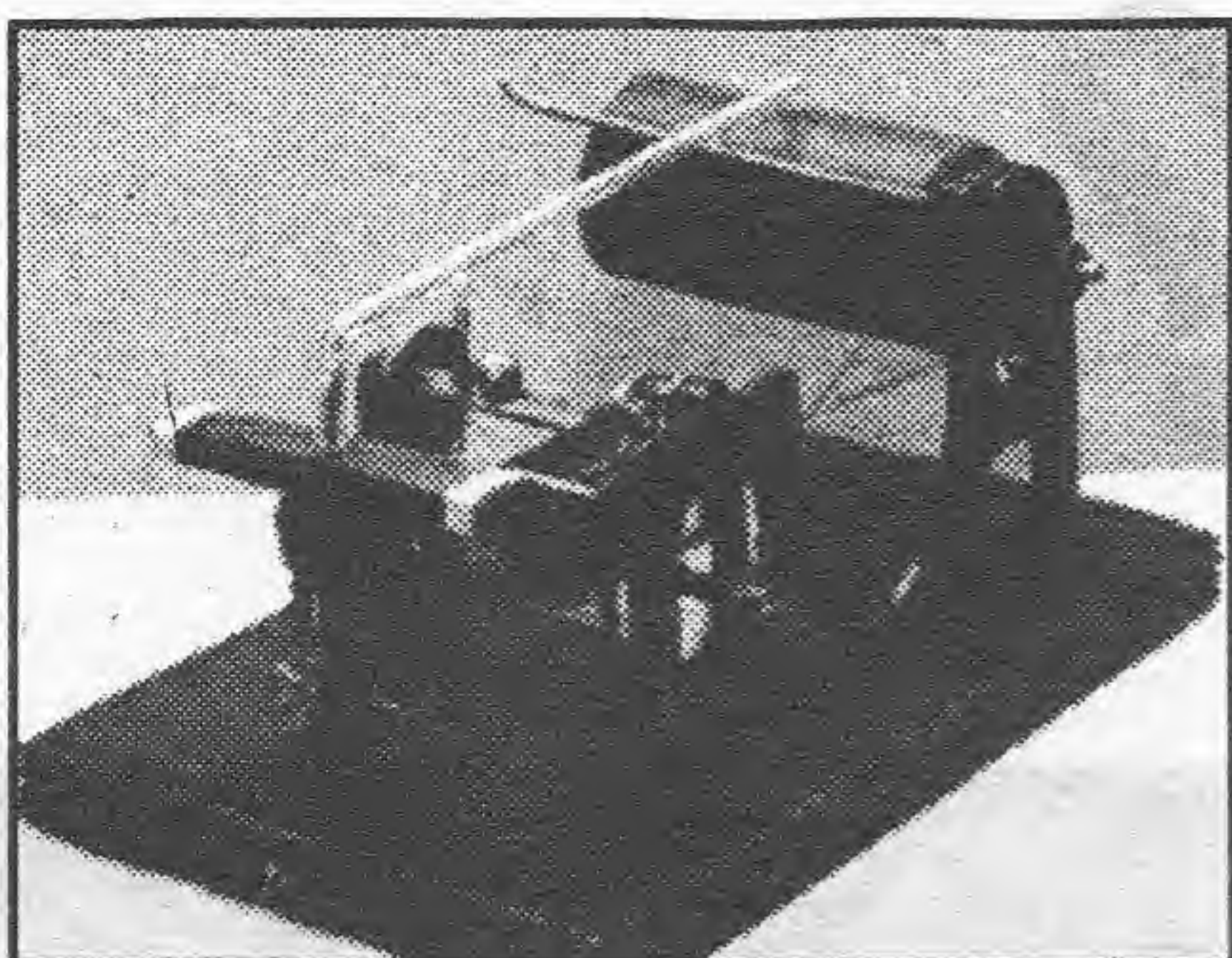
In 1891 Edward H. Amet applied for the first patent anywhere for a spring-driven phonograph, but it did not appear on the market until 1894. It had an all brass spring barrel and gears, and was the first talking machine to utilize ball bearings. It didn't take long for Amet's rivals to spot a good thing and start selling similar

spring-driven phonographs at a lower price. The Amet phonograph of 1894 sold for \$120. Undercutting Amet's price was not enough for Columbia; they then slapped him with patent infringement suits that eventually drove him out of business, making Amet machines with flip down doors extremely rare.

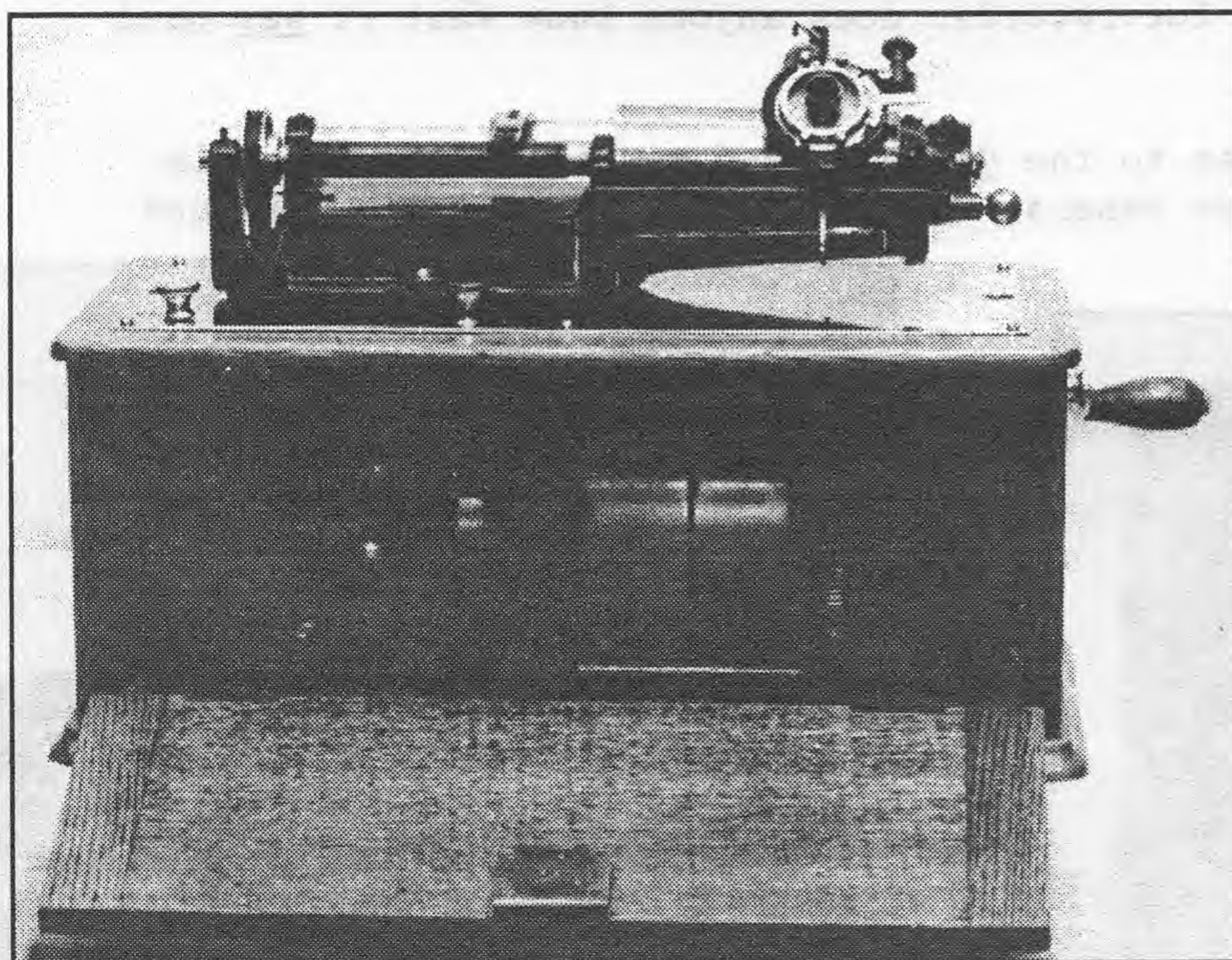
The benefits of the spring drive were tremendous. Few people had electricity so they had to rely on acid-filled battery jars which smelled, were dangerous and had to be replaced often. Occasional power drains during recording or playback would affect the quality of the recording. The spring drive phonograph worked in any setting, making it much more portable. Being able to wind the motor while it was playing was a great asset.

Like Clockwork

This then opened the door for a rash of other types of motors.



The development of the phonograph included the Amet Clockwork Echo-telephone, 1895 (inset), the Trademark Berliner "1896," (above) which became the gramophone used in the Victor trademark with Nipper the dog, and the Amet Spring Motor 1894 (left).



Clock motors were adapted for use in the phonograph, such as the one on the Echophone that Amet introduced in 1895.

In 1896 Edison used a Seth Thomas clockwork motor to power his Home Model. Although the motor was designed to run the clock for

eight days, sadly it couldn't operate the phonograph for two minutes. Edison then developed and sold his own stronger and reliable spring motor, which could play 14 two-minute cylinders. There was even a heat driven phonograph produced in 1910. It derived its power from

the heat of burning alcohol driving a piston in a Stirling motor. Not the safest way to play your shellac records, but OK if you carried enough fire insurance.

While Edison and Columbia were concentrating on cylinders, Emile Berliner, inventor of the disc record, was following the same path. His first gramophones were hand powered and had to rely on the expertise of the operator. His first spring driven motor in 1896 used a lever or ratchet device to wind the motor. Although very successful, this motor was in use only a few months and is extremely rare today; few were sold and less survived. Berliner and his partner Eldridge Johnson then went to a spring wound motor with a vertical crank.

(concl. p. 10, bottom)

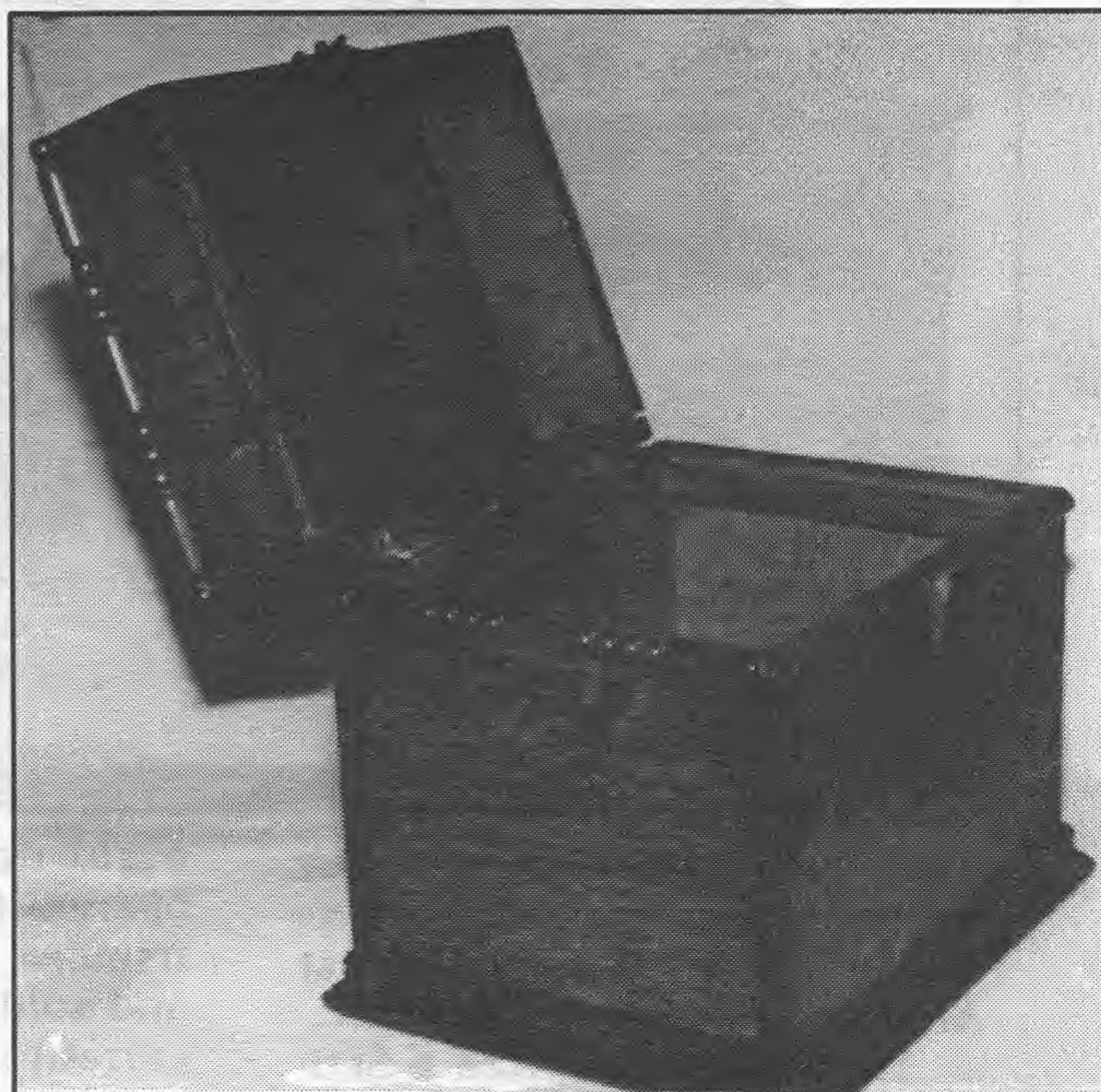
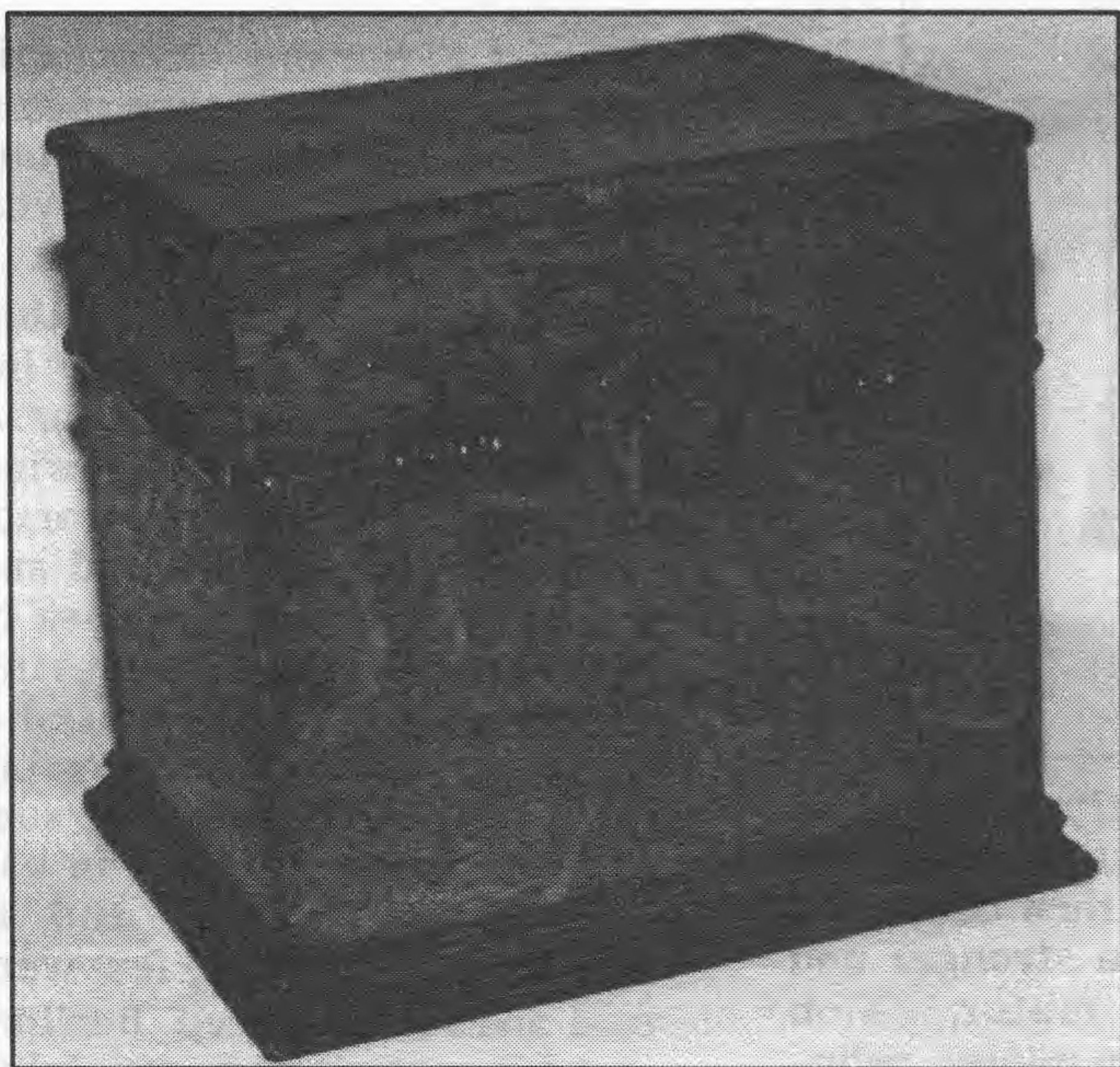
What's It?



From time to time, our readers come up with some of the most interesting finds! Albert Stangler came across the curiosity pictured above at a local antique group shop and couldn't resist acquiring it because of its "Belmont Record" logo -- even though he had no idea what it was. It's a cylindrical tube made entirely of brass, measuring 5 7/8" in length and 1 1/8" in diameter. Each end has a threaded cap, and each cap has a black fibre washer which ensures contents against moisture. The black cardboard box which houses this item has a blue, ersatz velvet lining. He is fully prepared to learn that it has absolutely nothing to do with phonograph records, but he's curious to know just what it is he has located...as are we!

Bill Kocher thinks that the box shown below was for storing 7" disc records, but it has no dividers. Does any reader have a similar box with dividers? And if it wasn't for records, does anyone know what it was used for?

Please address your responses to the Graphic, and we will forward the information to their respective owners, as well as sharing them in a future issue with our readers.



Cylinder Records

in their days of Glory

(Editor's Note: Many of our readers enjoyed the writings of the late L. Brevoort Odell. We are pleased to reprint this article from the September 1970 issue of the long defunct The Western Collector, courtesy of Joe Martel.)

by L. Brevoort Odell

IN THIS DAY of electrical amplification it is hard to realize what impact full volume records had on a first time hearer. Such an incident happened back in 1903 when a neighbor was invited in to hear a new phonograph. The loud human voice coming from the brass horn frightened her so she ran from the parlor screaming!

Just what volume was obtained on cylinder records, in the days before the turn of the century, is uncertain because surviving examples may be dubbing, and not representative of the volume on the original or "master" record. Even recordings known to be originals are faint.

By 1898 the diameter of cylinders had been increased to five inches, so that ample volume and amazing fidelity were obtained. Even so, attempts to market such records were unsuccessful. The clumsy size and the cost of those "Edison Concert" or "Columbia Grand" records precluded their commercial success. The need was clear: a standard size cylinder with full volume that could be made in quantity and still retain all the quality of the master. Thomas A. Edison went to work on the process and in the 1890's came up with mould cylinders. However, apparently

the process was unsuited to quantity production.

Working with his "Gram-O-Phone" disc records Emile Berliner had applied the basic principle of making a matrix from which duplicate discs could be pressed as early as 1887. However, crude materials and imperfect processing failed to make a satisfactory record. It was some nine years later before Berliner launched a reasonably good disc. In 1897, he boasted that his "Gram-O-Phone" was the only instrument that could fill "the great opera house with sound." This claim is not substantiated by what can be heard from existing Berliner discs.

In 1902, Edison perfected his "gold moulded" process by which wax cylinders could be manufactured in unlimited uniform quantity, retaining all the volume of the master record. At last, the long-sought potential was realized. The cylinder record swept the market and entered its days of glory.

There is still some question as to whether Columbia brought out a moulded record before the Edison Record. Thomas A. Lambert had beaten the industry by producing a moulded celluloid cylinder in 1900, but his records were crude and had to undergo much



In their handsome boxes, Edison special opera series cylinders brought the voices of renowned singers to the phonograph.

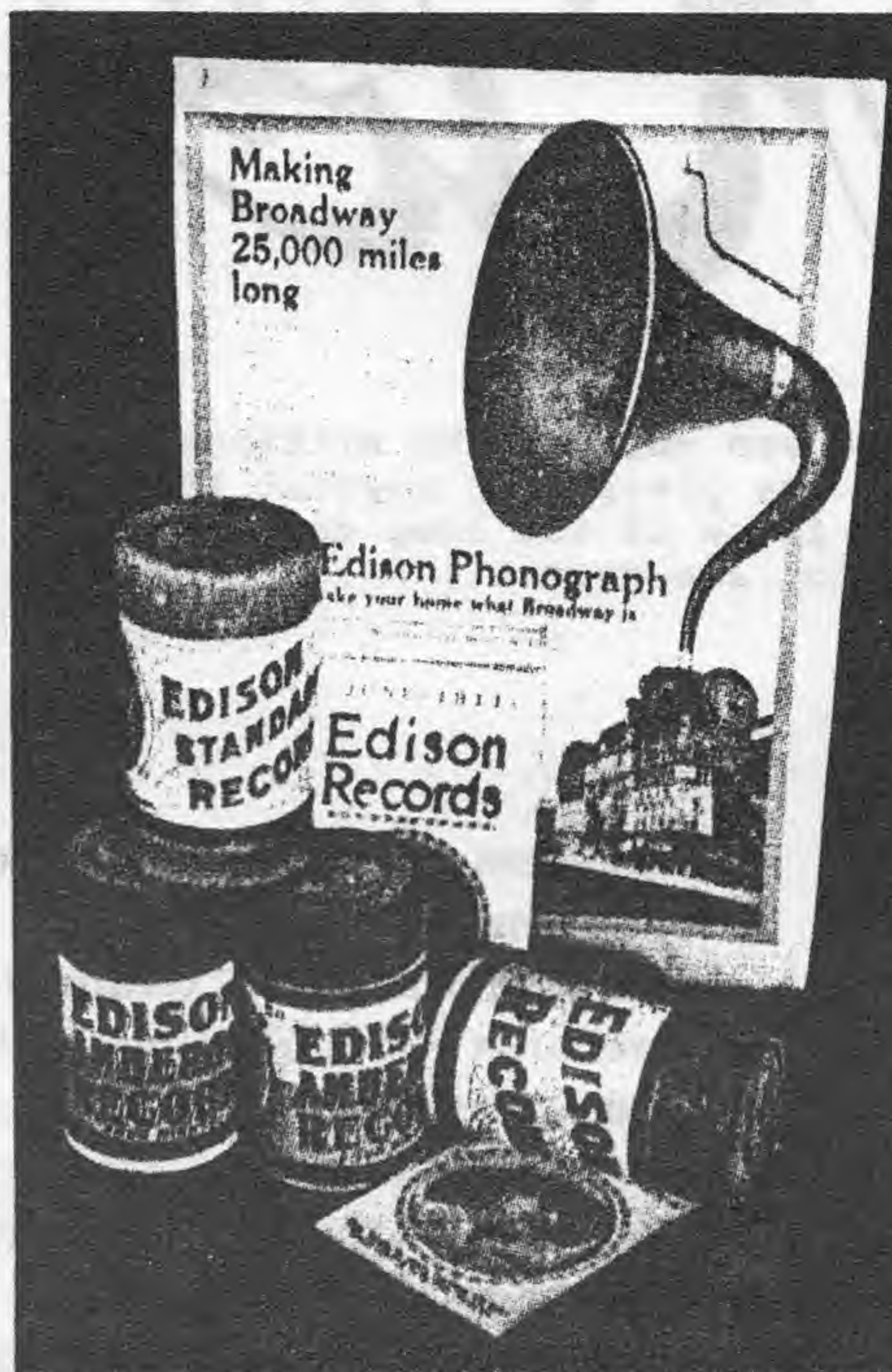
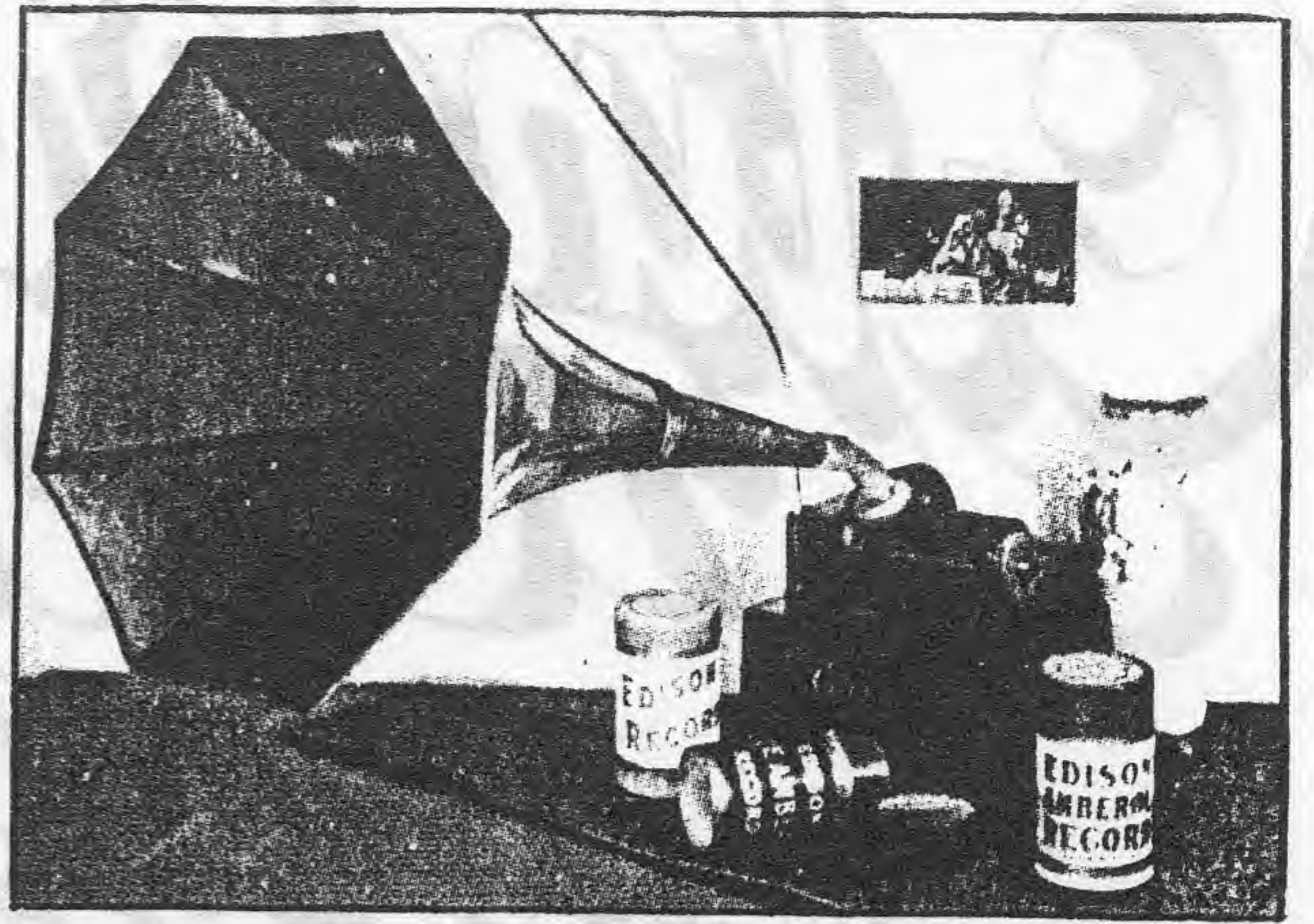
refining before they gained acceptance.

The "new toy" of volume was used to excess at first. The emphasis was on "extra loud" in Columbia advertisements. During this period Edison made several changes in recording methods and, in a few instances, issued more than one recording of the same selection within a few weeks. This had the effect of changing the timbre of the same voice and may account for the conjecture made by Victor Girard and Harold M. Barnes in their book, "Vertical Cut Records," that "Antonio Vargas" was merely a name used by various Italian singers.

Improved reproducers and scientifically gauged horns kept apace with better records. By 1905, the Edison Record had reached excellence. Clean-cut definition between voice and accompaniment and between musical instruments had replaced the emphasis on mere volume. Edison's reputation as "the Wizard" was a tremendous promotional asset for his phonograph. His products lived up to the public's expectations.

At the peak of production about 1906, the Edison factory was manufacturing a reported 150,000 records per day. Blackman's in New York often sold one hundred Edison Phonographs daily. The records, arrayed in their eye-catching, colorful boxes, did more than offer entertainment. They were preserving the sounds of an era. It is well for the collector to understand that era in order to evaluate the topics and

Right: The colorful "combination type" Gem Model Phonograph sold for only \$15.00 yet was able to play any type standard size cylinder record ever made. Below, left: Popular songs brilliantly recorded on Edison Records by artists who had the perfect touch: Billy Murray, Ada Jones, Manuel Romain, Frank Stanley, Ed Meeker, Edward M. Favor; and Collins and Harlan who were the "Harrigan and Hart" of the phonograph. Below, right: "Broadway" typifying the exciting world of the theater was carried around the world by the phonograph. Bottom: Edison's "Gold Molded" process solved the problem of manufacturing cylinders that retained all the quality of the master record.



trends reflected in songs, sketches, and speeches.

Inventions were revolutionizing life in that first decade of the Twentieth Century. The imagination of song writers was teased by the romantic possibilities of the automobile and the trolley car. A trip 'round the moon was promised in a hit of the day, "Come, Take a Trip in My Airship." The telephone was breaking down Victorian decorum and was recorded by a young lady suggesting, "Call Me Up Some Rainy Afternoon."

The highly popular, and more recently maligned, minstrel shows, played in blackface, were entertainment for the entire family. Many songs, especially sentimental ballads, gained popularity through them.

The theater abounded in dialect comedians. Their counterpart was developed for recordings. There was the "German" who could never master the English language; the Irishman who was always in the thick of a rumpus, "Finnegan's Irish Band" routed the German musicians, while "It Was the Dutch" lauded them.

Rural characters were always seen as the gullible "rubes," out of which Cal Stewart created his "Uncle Josh" stories. Nowhere were those "Pumpkin Center" yarns more popular than with "country folk" themselves. People were not afraid to laugh at their own foibles, even when exaggerated.

The genuine sorrow of "We're Tenting Tonight," written when the United States was bleeding in the Civil War, gave way to shallow sentimentality in songs about little children looking for dead mothers at the end of trolley lines; sweethearts being buried beside the river where they had plighted their troth. One song told about an especially visionary child who wished to equip her dying mother for Heaven: "Wanted—A Harp Like the Angels Play."

The spirit of undaunted patriotism was expressed in songs of "do or die" for flag and country; and in military marches such as have not been com-

posed since World War I.

A few of the outstanding ones were: "Brooke's Triumphal March," "Miss Liberty March," "Imperial Life Guard March," "Forest King March," "Regimental Pride," "Old Faithful March," not to mention the perennial Sousa favorites.

The Edison recording bands and orchestras boasted of hand-picked musicians who were conducted by Fred Hager and later by the gifted Fritz Ecker. Those "house organizations" were later augmented by nationally famous organizations including Maurice Levi's Band. Levi had been musical director for the Roger Brothers' shows and composer of the tuneful "Ruben" songs. Victor Herbert recorded many of his best known pieces, one of the loveliest being "When Sweet Sixteen" from "The Wild Rose." Other charming melodies of the day included: "A Garden Matinee," "The Dance of the Merry

Larks," "Laces and Graces," "The Teddy Bears' Picnic," "Two Thomas Cats" and "A Lucky Duck," the latter becoming a standard accompaniment for silent movie comedies.

In the early years, the public paid little attention to the playing time of records. Early disc records were only seven inches in diameter and played about two minutes, comparable to the cylinder records' time. However, the introduction of discs up to 14 inches and playing four minutes or more, placed the two-minute cylinders at a serious disadvantage.

In 1908, Edison solved the problem of a longer playing cylinder. He doubled the number of grooves yet retained the same size record, thus making it possible to adapt any existing Edison Phonograph to accept the new "Amberol" records. Earlier Columbia had attempted to increase playing time with their "Twentieth Century," 6-inch record, but the project failed because the longer sized records required new machines.

Concurrent with the adequate playing time of the four-minute records, there was a marked maturing of the material which was recorded. A regular studio "stock company" had dominated the field, with occasional changes in personnel, from the inception of recording. Now the phonograph was reaching out and bringing in celebrities. Actually, the public was demanding more. It was no longer satisfied with the mere wonder of sound reproduction.

Changes in public attitudes were being reflected in songs and in the theater. For many decades, people had scarcely dared to peep at human instincts. Those who did were not acceptable in polite society. "Risqué" was the suggestion that "The Man Behind" had the vantage point to see a lady's ankles as she stepped from the curb. "Pity" was expressed for the wayward girl who had become "A Bird in a Gilded Cage." Things were changing and secretly it was felt that the young lady who said boldly that she was "All Alone," inferring she was ready to receive visitors, might well be more fun than was "Sweet Rosie O'Grady."

Musical comedy scores filled with nursery type tunes were being eclipsed by gay Viennese imports. Gaiety, formerly frowned upon, was becoming fashionable. "O, You Beautiful Doll" was the new way of saying "You're the

Flower of My Heart." Dances kept apace. Eyebrows which had been raised at the cake-walk were remaining undisturbed by "The Gaby Glide." Love songs which had declare love: "For All Eternity" were hinting it could waiver, with the plea: "Take Me Back to the Garden of Love."

Broadway — typifying the center of entertainment—was being brought into the home by its very stars with Edison recordings by Marie Dressler, Sophie Tucker, Stella Mayhew, Harry Lauder, Joe Maxwell and Anna Chandler. Columbia, who had given its cylinders second rating after establishing its discs, nevertheless added Bert Williams, Lew Docksteder, and Joseph Jefferson to the cylinder roster.

From the start, Edison stressed the enduring value of classical music as opposed to popular. With the advent of the Gold Moulded Records, Edison dispatched a crew to Europe in 1902, to record operatic selections "by the finest voices." Those voices were admirably suited to the recording medium, but in few instances did the singers become well known outside of their local opera houses.

Actually, the cylinder clientele had shown insufficient interest in operatic material to warrant making premium priced cylinders like the "Red Seal" disc records. However, Edison did institute a separate series in 1906 on two-minute records selling at 75 cents, and



Edison foreign series records and cylinders made by European companies formed a large international market.

he elaborated on that opera series when he introduced the four-minute records. Eventually, Edison cylinders carried the voices of many of the world's greatest singers.



Columbia cylinders were sold under various names including "Oxford" and "Busy Bee". The six inch "Twentieth Century" Columbia Record was an unsuccessful attempt to increase playing time.

Columbia issued some exceptionally fine operatic and classical vocal cylinders from 1902 to 1906. They were included in the regular priced records at 25 cents.

The question is often asked—did Enrico Caruso make cylinders. Yes—three selections about 1902 for the Anglo-Italian Company in Europe. None for Edison.

Although operatic cylinders are the desideratum of many collectors today, they never became a "status" item. Persons otherwise not attracted by classical music would purchase a few Red Seal discs largely for the pride of possession, boasting of the \$7.00 they had paid for the Lucia Sextette. Edison tried to capture classical trade with handsomely boxed opera records and elegantly designed phonographs; yet operatic cylinder records went begging at 75 cents and \$1.00.

From 1902 onward, the average monthly issue of new Edison Records was twenty-five selections. At first, the four-minute records were issued in lesser numbers than were the two-minute or "Standard" records. As more and more machines were equipped to play four-minute records, the two-minute output was reduced to a mere five selections per month by 1911.

The final step in bringing the cylinder into its full potential was the cel-

luloid Blue Amberol Record developed by Edison in 1912, in combination with the peerless Diamond Point Reproducer for playing them. However, the market was slipping away from the cylinders. Disc manufacturers had convinced the public that the disc was the "in" thing. European manufacturers had turned almost entirely to discs. Columbia had stopped making cylinders in 1909 although they did become sales agents for the Indestructible Phonographic Records from then until 1912.

The decline of the cylinders was rapid. After 1915, Edison stopped recording cylinders from live performances, dubbing them from his Diamond Discs which he had introduced in 1913. Strange as it may seem, many of those dubbings play with greater brilliance than their parent discs.

The collector may ask several questions. Were the discs superior? The consensus of those who have compared thousands indicate that the cylinders are unsurpassed for depth and roundness of tone and vitality; and that the

Blue Amberol Record had no contemporary peer.

Did certain world-famous artists refuse to perform for the cylinder because they considered the cylinder inferior? Usually the answer is frankly one of better financial inducement from the disc companies and not a matter of esthetic value. After Edison started recording discs, I have been told by many of his artists that they were unaware which type record they were making. This is born out by the great tenor Giovanni Martinelli. When he first recorded for Edison in London in 1912, he thought he was making a cylinder record. Recent research showed he actually made a disc.

The answer to "superiority" is often left to personal choice — which tone pleases the individual better. If either cylinder or disc are judged by worn-out records and poor reproducing equipment, neither has a chance to show to advantage.

What passed away with the glory of the cylinders was more than a form of record. It was an era of exciting things

—of national splendor—of home-centered interests—of hearty laughter and unashamed tear. The sounds of those times were faithfully and vividly captured on the cylinders in their days of glory. □



The Blue Amberol Record introduced by Edison in 1912, and the diamond point reproducer designed to play it, brought the cylinder record to its full potential, having no contemporary equal.

(cont. from page 5)

This was put into the now famous model which became the Gramophone used in the Victor trademark with Nipper the dog, probably the most recognized advertisement in the world.

Wax Records

The first Columbia disc machine came out during Christmas of 1899. It was called the "Toy Graphophone." It sold for \$3 with five wax flat records. It had no motor. As long as your finger could turn the heavy cast iron turntable, your friends could dance. By January 1900 they were reduced to \$1.50. If you were lucky enough to find a warehouse full of these, your return today would be like buying IBM when they were still making scales.

Although the electric motor became widely available by the late 1920s, the spring wound motor was still popular well into the 1930s for home phonographs, and into the 1940s for portables. The reliability of electricity in the home and the

low cost of electric motors did away with the need for the spring drive. It was reliable dry cell batteries and smaller motors that eventually brought an end to the wind up portables.

Next time you see a phonograph and don't know how it runs, look closer, you might just have one of those rare breeds from more than 100 years ago.

Some of the information in this article is drawn from *The Patent History of The Phonograph 1877-1912* which, along with the latest book list, is available from A.P.M. Press, 502 E. 17th St., Brooklyn, N.Y. 11226.

About the author: Collector Aaron Cramer discovered the world's oldest recording. Questions for Cramer should be sent with a SASE to 2056 E. 28th St., Brooklyn, N.Y. 11229. ✻

HERE & THERE

Compiled for the GRAPHIC by
Goldie Robertson Funk

We were pleased to learn that Jean-Paul Agnard has reopened his phonograph museum in Ste-Anne-de-Beaupré, Québec. Vacationers who are visiting that part of the province will definitely want to spend some time admiring his collection. For more information, call (418) 827-5957.

In our issue #95 under "More Victor Oddities," we showed Red Seal #1016 from Jim Cartwright and said it used the unpublished recording of two Chopin Scherzos. This was a careless typo on our part and should have read "Chopin Etudes."

Dan Langan, who specializes in show music, wonders if any Graphic readers have (or have ever seen) a copy of Victor #20616 by Paul Whiteman's Orchestra. It couples "The Same Old Moon" with "That Little Something," from the 1927 show "Lucky." Although listed in Rust, it does not appear in the Victor catalogue, and in all his years of collecting, Dan has never heard of a copy turning up.

At the same time, he wonders if any reader has George Olsen's Victor of "Follow the Swallow" (#19428) with a vocal chorus. Readers could respond to
(cont. page 15, bottom left)

A COLLECTOR'S PRIMER

(A Concise Guide to the Basics of Record Collecting)

Installment 1: Single vs. Double
[Mainly Victor]
(conclusion)

by Martin F. Bryan

The fall of 1908, then, is the date to remember for the beginning of double-sided records on a significant scale in the U.S. This is when Columbia scrapped their entire single-faced line (including their prestigious Fonotipia pressings) in favor of the "new" format.

Victor was not quite so reckless. They, too, introduced double-faced discs towards the end of the year, but they did it grudgingly! Columbia's lead had caught them by surprise, but they were not about to let their dealers down by not furnishing them with a competing product. Dealers, however, were encouraged not to push these new discs. Many of Victor's best new popular records and artists continued to be issued only as one-siders. Monthly record bulletins featured the new one-sided issues up front, while purchasers had to look elsewhere for the latest two-sided discs. (Ironically, Victor gave dealers a 25c profit in the sale of a double-sided 10" record, but 5c less for a one-sider; so there was really little incentive for them to promote the old style product!)

Victor's Zon-O-Phone subsidiary also introduced double-faced records late in 1908. They phased out one-sided completely in 1909, although they continued to offer them as one-sided Oxfords for Sears, Roebuck into 1911. Columbia also pressed one-sided popular records for clients (Star, Harmony, Manhattan, Standard, etc.) into 1909 and even 1910 for some, while mail-order labels (Lakeside, Oxford, and Silvertone) appeared one-sided longer -- as late as 1916 for Silvertone.



Victor introduced new one-sided series in 1910 with the purple label (60000 for 10"; 70000 for 12").



Columbia continued to press records for Standard Talking Machine Co. as one-siders. This one dates from 1910.

As recently as 1913 Victor was still issuing a few new single-sided black label records, though by this date they were largely 12" "Gems" series by the Victor Opera and Light Opera Companies.

In the meantime, the purple label one-sided records had been introduced. Many of these featured leading Broadway and Vaudeville performers, such as Blanche Ring, Bayes & Norworth, Montgomery & Stone, George M. Cohan, and the popular and prolific Harry Lauder.

Red Seals? Don't even think it! These were prestige items, and hardly in the category of Collins & Harlan, Billy Murray, or even Sousa's Band. They would remain one-sided entirely.

Victor, then, was clearly still very much entrenched in the one-sided record business. The only major concession was to the black label market, although a few of their old best sellers in that category remained available only as single-siders.

It wasn't long before Columbia regognized the distinction Victor was achieving in selling one-sided Red Seals, and they reverted to offering single-sided issues for many of their more prestigious artists under the "Tri-Color" or "Symphony Series" label.

What this all boils down to is that Victor and Columbia offered both one-sided and two-sided records throughout the Teens: the vast majority of "popular" records were two-sided, while most "classical" records remained one-sided.

Victor and Columbia's only serious competition during this decade was Edison. A very few early classical releases were genuinely single-sided, but the vast majority of what they considered one-sided were not. An early bulletin explained:

"The explanatory talks found on the back of single-faced Disc Records--a feature original with the Edison--are greatly appreciated and enjoyed by all music lovers."

During the embossed label period of the Edi-

son disc, the explanatory talk sides of these records contained the recording with absolutely no label information.

Pathe was the next market competitor during the Teens. While largely double-sided, some issues by prominent artists (Muratore, Didur, Muzio) were single-faced.

The opening of 1920 saw much new competition for the industry giants. Aeolian-Vocalion had been around for a few years and was about to convert to standard lateral cut. Brunswick was poised to make its bow into the domestic record business. Both labels continued to follow the existing pattern of issuing their prestige artists on single-sided records. A small tremor may have been felt this year when Victor quietly began to phase out the one-sided purple label series—at least, that's when the last new disc was issued, and Harry Lauder's repertoire got doubled up on blue label records.

1921...1922...into 1923 the pattern was still accepted and working for Victor. But by the summer, Victor's fortunes had begun to decline. The line of "humpback" console Victrolas had not met with great favor, and the proliferation of 50c records (Regal, Banner, Perfect, etc.) was undoubtedly cutting into disc profits. In July a new catalogue of Red Seal Records was printed. It showed that most records were now available two ways: as existing one-sided singles, or new--first time ever--double-sided Red Seals! Over a thousand existing Red Seals were instantly available in double format (shades of Columbia's "innovation" fifteen years earlier!).

A few issues followed in both formats, but why would anyone want to spend \$3.00 for two 12" singles when they could be purchased on one disc for \$2.00? By the fall of 1923, Victor had discontinued new single-sided issues.

Columbia continued to issue one-siders through the December release, but Vocalion dropped new releases after October. Brunswick had wound down new issues a year and a half earlier.

The result of all the foregoing is that records were issued in large quantities in both formats for fifteen years--from late 1908 through late 1923.

But was 1923 really the end of one-sided records? Hardly! Victor had a huge inventory of one-sided Red Seals which they continued to sell at full price. It wasn't until the summer of 1925 (after electrical recording had begun!) that the following price reduction notice appeared:

Announcing new list prices
on single-faced
Red Seal Victor Records

Our list prices on single-faced Red Seal records by famous artists will be 65 cents instead of \$1.00; 90 cents instead of \$1.50 and so forth.

The double-faced Red Seal record has become an institution, but we believe the public will welcome an opportunity to secure the same musical selections in single-faced form, at the above reductions.

The opportunity so afforded will terminate as soon as present stocks are exhausted.

VICTOR TALKING MACHINE
COMPANY

17

Custom pressings, test pressings, and personal recordings were still available as single discs. In fact, Victor offered one-sided custom-order white-label pressings of ANY record they ever recorded (at a premium price) well into the 1930s.



Victor's custom pressing service offered one-sided pressings of any records discontinued from their catalogue. This 1922 recording was probably ordered sometime around 1927-28.

Columbia continued to catalogue one-sided discs by Nordica and Ysaye through 1929, while Victor maintained one-sided records by Clara Butt in the Canadian cata-

logue at least through 1931.

Over 100 different fibre-based Hit of the Week records (late 1929 to mid-1932) were all pressed with just one side.

In the early 1930s RCA introduced long playing records. They included the new 10" gold label discs in the L-16000 series by such popular bands as Paul Whiteman, Duke Ellington, Leo Reisman, Gus Arnheim, Fred Waring, etc. -- ALL SINGLE-SIDED!



A 10" Long Playing Program Transcription from 1932. Evidently all in the L-16000 series were one-sided.

In 1933 Columbia issued Franklin Roosevelt's inauguration address on five sides of three records; the fifth side (#50350-D) was a one-sided record. The National Vocarium records of famous voices, marketed from 1939-on, were one-sided pressings. Many Victor and Columbia classical sets contained an odd number of sides -- the last disc being pressed blank on the back -- well into the 1940s.

Many microgroove LPs of 15-minute radio broadcasts with just one side were pressed for radio stations throughout the 1960s, and

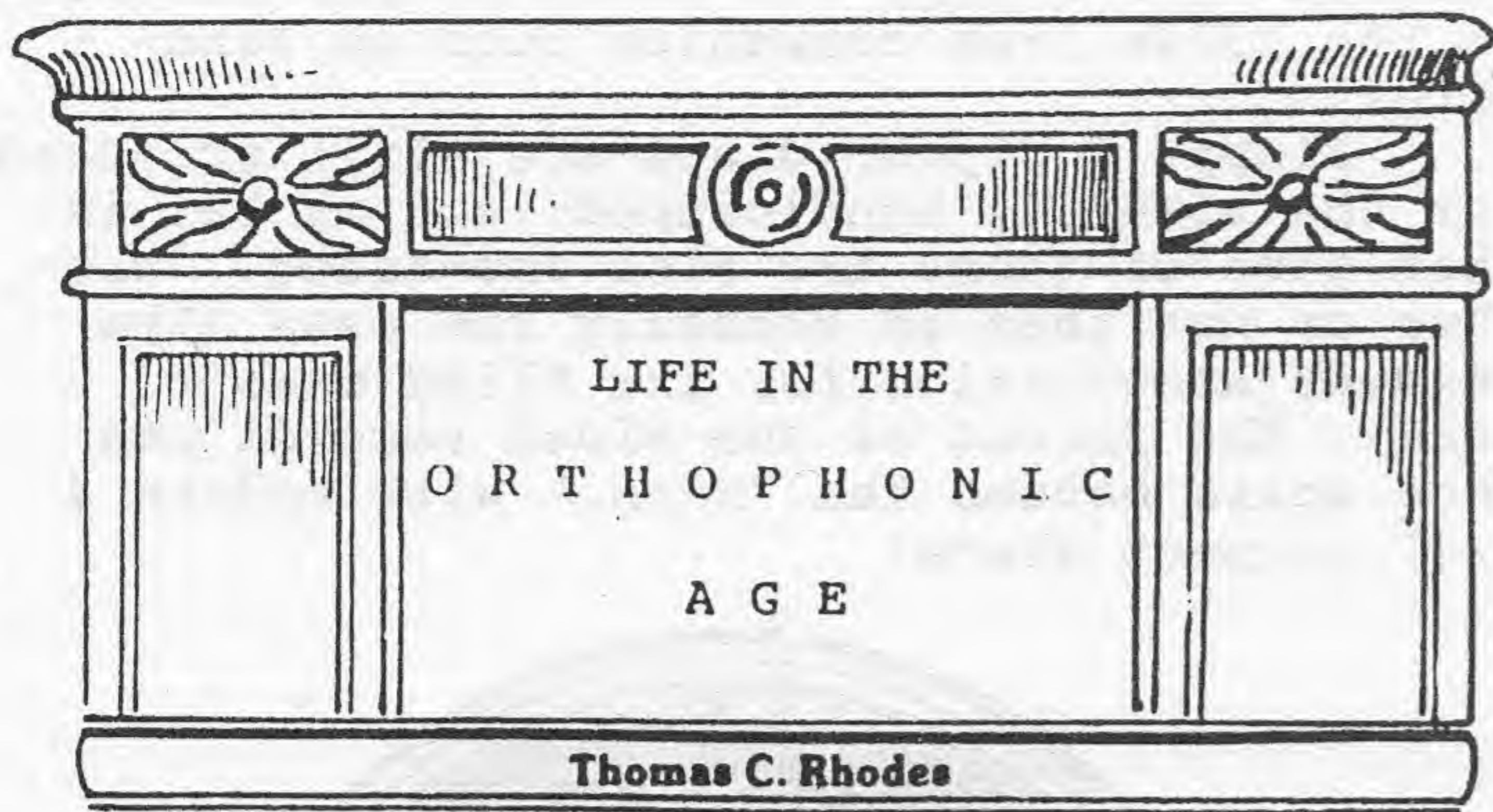
probably later. Millions of mailboxes were flooded with floppy one-sided sample records in the 1970s from companies such as Time-Life.

Floppy 8 r.p.m. discs are still produced for the visually handicapped, and my bet is that some of these are also one-sided. Whether or not this is actually the case (The Vermont Association for the Blind wasn't sure), the format of one-sided records has once again become the "norm," with modern 4 3/4" compact discs!



This late-1930s/early-1940s album set contained one single-sided disc, designated by the "S" suffix. The reverse had an ornate cobweb design (see below). Running through it was a wide groove from the edge to the center. Since it was the last side to be played, its purpose was to take the needle to the center, thereby tripping the changer mechanism and shutting the machine off.





"THE BIG AND THE SMALL OF IT"

Part 2

In our last column, the "small" of our title was discussed. In this second and concluding part, the "big" shall be addressed.

In Robert Baumbach's excellent Look for the Dog under the "Orthophonic Era" chapter (pp. 149-160, 1st ed.), we friends of the Orthophonic Victrola read about the building of various experimental horns at Camden "to test the exponential theory" (p. 153). Mr. Baumbach also tells of the Auditorium Orthophonic Victrola which was a direct result of experience gained in building the huge test horns. An illustration from period Victor literature is printed as well.

Friends of the Orthophonic might well have wondered about both these test horns and the resultant Auditorium units, their size alone putting them almost among the mythical. Let me assure the reader that these horns were no myth. Thanks to reader Mark Lynch of Silver Spring, Maryland the accompanying material from The Voice of the Victor was sent to this columnist, to be made available to Graphic readers. Many thanks are also due to Robert Baumbach for clarifying many points regarding these commercial sonic monuments.

As can be seen from the performance chart, meticulously graphed by Victor engineers, it was quite possible for an Auditorium Victrola to reproduce at nearly full volume almost the lowest frequency capable of being heard by the human ear. This type of bass output was totally beyond even the best cone speakers of that time. Thanks to the engineering genius of Henry Harrison, a method was found to not only plot a speaker curvature with more accuracy and performance than had ever been before achieved, but to cleverly fold this horn amplifier into a sturdy, relatively compact enclosure, while still preserving the sound characteristic of the theoretical straight horn. Frictional loss and periodic distortion were remarkably low, while the efficiency of the Harrison design approached 50%. Compared to the 10% efficiency of the incandescent light bulb or the 22% of the internal combustion engine,

this performance is indeed noteworthy. In fact, until the advent of the Klisch horn in the late 1940s, the Harrison folded horn speaker remained the most efficient conductor of acoustic energy known. Mr. Harrison, whose career at Bell Telephone Laboratories lasted for over half a century, deserves far more praise than he has been accorded in collector circles.

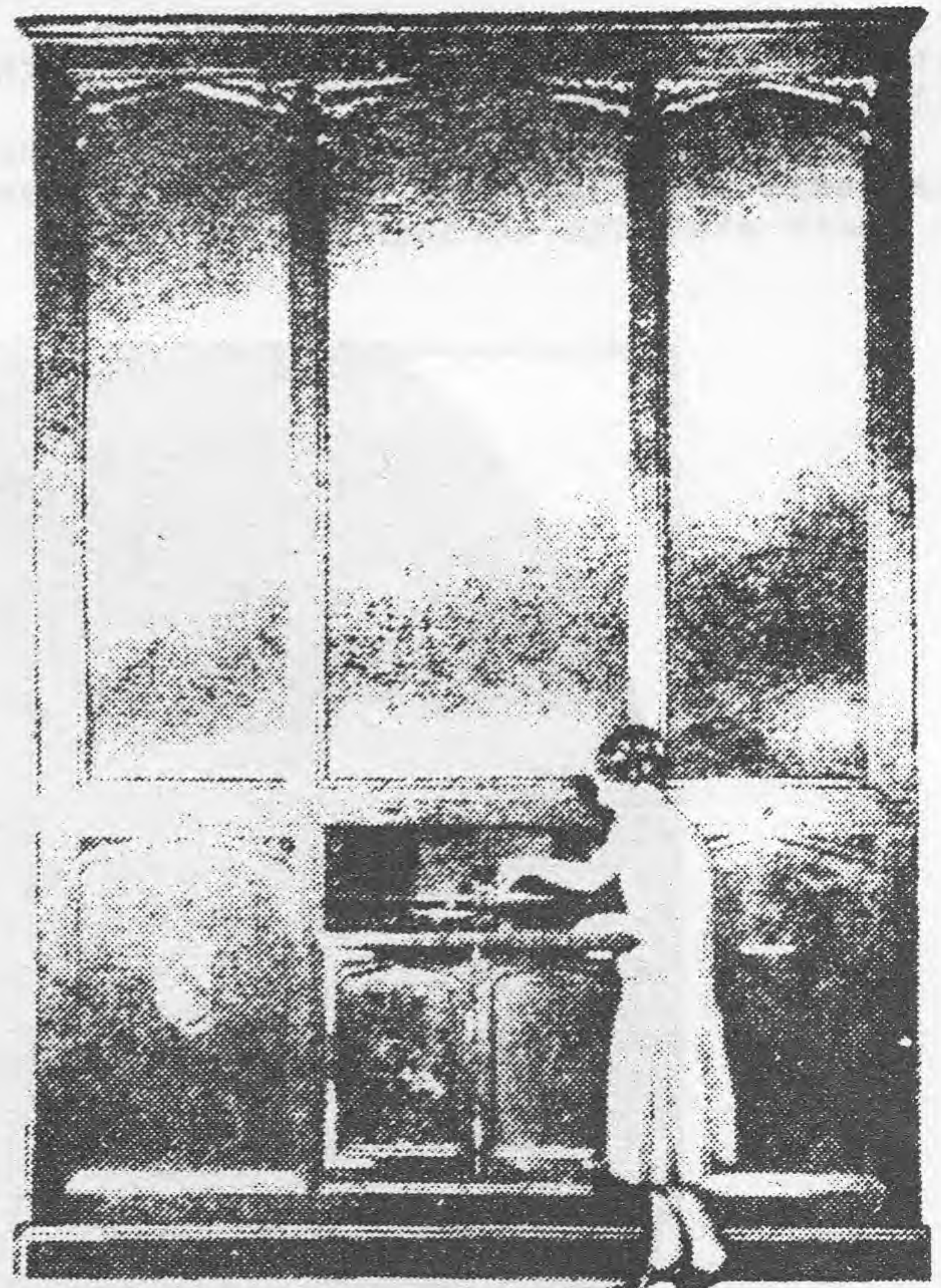
Even of more interest than the majestic Auditorium Orthophonic would be the world's biggest Credenza. Surely no model or talking machine was ever immortalized in such grand fashion!

Several questions are raised by this fascinating period account from The Voice of the Victor. What materials were used to build this immense Credenza? How was the AC current wired to its amplifier? How long did it remain atop the printing plant roof, and when was it taken down or dismantled? If any reader has a clue to its fate or whereabouts, please contact this columnist without delay.

* * * * *

Tom Rhodes may be contacted by writing him in care of The New Amberola Graphic.

(see related Voice of the Victor articles on the next three pages.)



Auditorium Orthophonic Victrola

From Robert Baumbach's Look for the Dog: An Illustrated Guide to Victor Talking Machines (available from New Amberola)

A NEW VICTOR ACHIEVEMENT!

The Auditorium Orthophonic Victrola—the Ultimate in Sound-Reproduction. Intended for Churches, Theatres, and All Large Auditoriums. Sensation of Architectural Exhibit at Camden

IMAGINE a Victrola filling an entire modern hotel with rich, sonorous music! Imagine the music of the orchestra, the band, the pipe-organ, filling a great hall with music. Imagine a Victrola with a sound-chamber two hundred and forty-two inches, or twenty feet, two inches from initial opening to mouth, and with the mouth opening eighty by ninety inches!

Mere dimensions or technical description cannot adequately indicate the wonders of Victor latest triumph in the field of acoustical engineering—the Auditorium Orthophonic Victrola, the giant instrument shown and played during the Architectural Exposition held at the new Hotel Walt Whitman, Camden, N. J., last month. We are accustomed to compare the performance of the Victrola with reality, but this instrument gives forth music that is reality.

Victor engineers have worked out the Orthophonic formula in its minutest details, and applied it to a gigantic instrument capable of filling a theatre, a church, an auditorium with floods of sound. The principle involved is the same as that which makes the Credenza and other instruments with which you are familiar, so wonderful, but it is applied on a huge scale and the music is given electric impulses by means of the Electrola in order to carry it through so massive an instrument. The instrument can be played in true Victrola fashion—mechanically—and marvelous quality is the result. But for extremely large spaces, the electric "pick-up" instead of the sound-box is used, and in both quality and volume of tone the new instrument is almost miraculous. Actual volume of orchestra, band or organ, as far as the ear can tell, is attained with the upper degrees of amplification, and the instrument astonished the thousands who visited the exposition with its tremendous power, brilliance and beauty of tone.

That a field for an instrument of this type lies open there can be no doubt. Victor perceived this, and set about developing the instrument. Public reaction to it, both from people in general and from others more directly interested in both architecture and music, could not have been more favorable. In fact, though the exposition was conducted by architects and those in the building trades, it is safe to say that the Auditorium Orthophonic Victrola which supplied music at intervals during both day and evening hours of the exposition, excited more interest from the visitors than any other single item at the show. Developments and the reaction of certain groups among the visitors to the show give assurance that the demand for this new instrument will be in evidence immediately it is placed on the market.

Thus once more Victor keeps one long step ahead, maintaining the leadership that has never in its history of more than a quarter of a century been taken from it. Events such as these have more than a superficial significance. The conclusion may be drawn from them that not only does the Victor Talking Machine Company keep well to the fore in the field of scientific investigation and research, but its affairs are in the hands of men of vision whose confidence is based upon fundamental knowledge of the part the Victrola plays and will continue to play in the world of music. As representatives of the Victor ideal before the American public, it is your privilege to share that confidence.

The Auditorium Orthophonic Victrola was later featured at the beautiful new Stanley Theatre in Camden, where it was played to thousands during a week's "engagement"—a most remarkable test which met with most gratifying success.

(cont. from p. 10)

either of these by writing to the Graphic.

WE HAVE A WINNER!! Readers voted overwhelmingly for photo E in our last issue. It was Peter Muhr's Persian cat "Fluffy" posing with his #50 Victrola portable. Peter will be receiving a video of the movie "Where the Rivers Flow North," a mediocre film which has some great shots of St. Johnsbury, Vermont. It also has an interior scene that used the Graphic editor as an extra, but he won't allow me to reveal which one!



The Phonoscope - Faithful reprint of this rare January 1899 issue. 20 large-size pages packed with fascinating original information, ads & photos. \$4.25 (U.S.); \$4.65, foreign -- New Amberola Phono. Co.

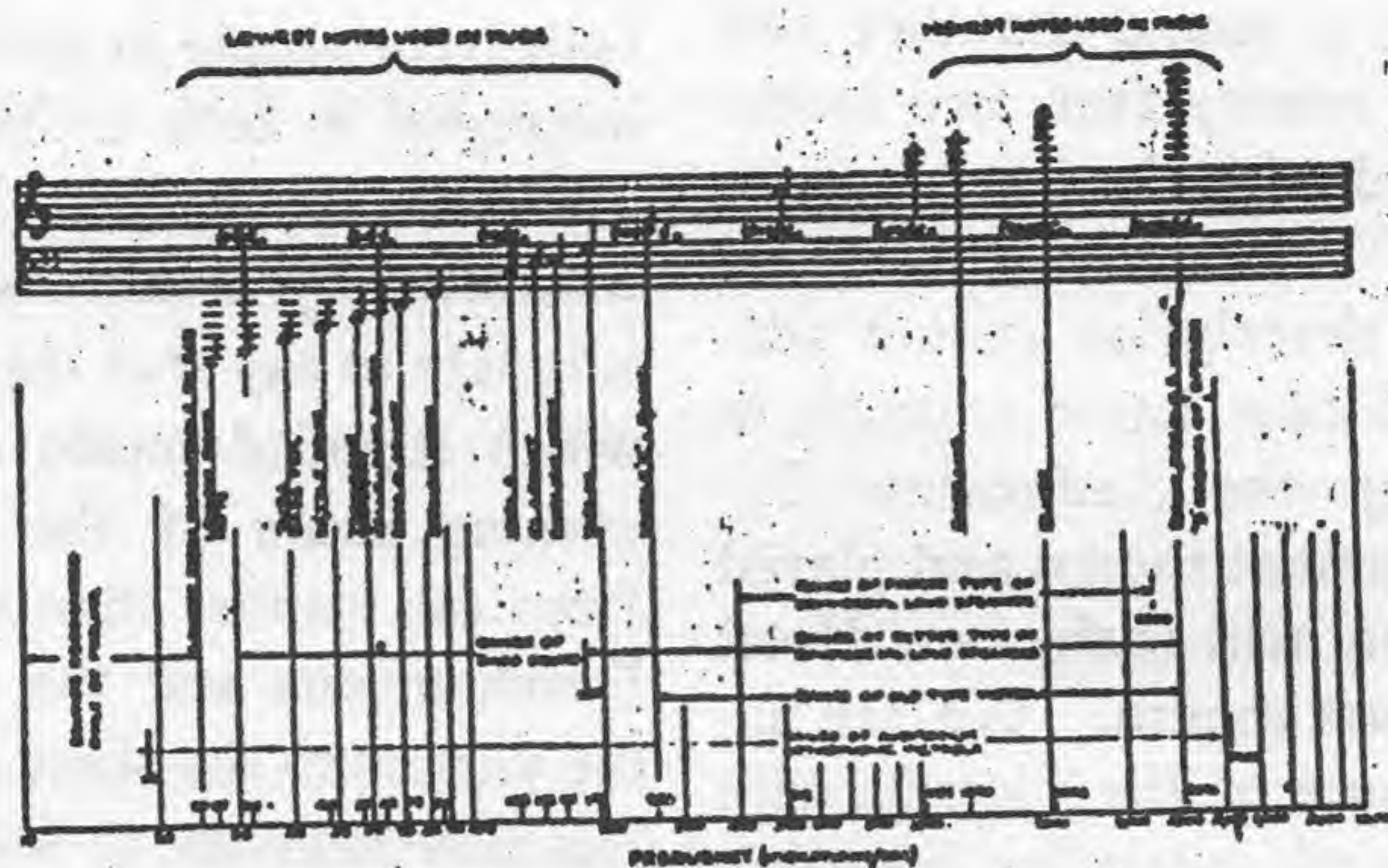
The Range Of The "Big Gun"

Just what is "range"? What is the range of the great Auditorium Orthophonic Victrola? Of a loud-speaker? Of the old Victrola? These important questions are answered here.

ONE hears the word "range" used pretty frequently nowadays, especially in discussions about musical instruments. What is range? Well, the gunner of a battleship will tell you that it is the greatest distance a projectile can be thrown from the mouth of a big gun. The geographer will say "It's a system of mountains." The household furniture dealer will lead you to a kitchen stove if you ask him what a range is.

But what is "range" in music, as applied to a voice, or an instrument? Briefly, it is the section of the musical scale (the entire system of frequencies or notes used in music) over which the voice or instrument is effective. "Frequency" means vibrations per second; for example, middle C on the piano has a frequency of 256, because when you strike it, the string vibrates 256 times each second. The faster the vibration, the higher the pitch; the slower, the lower, of course.

Musical instruments have various ranges. The violin, for example, is a soprano; its range lies in the upper section of the scale. The bass-violin occupies the opposite end of the scale. And between them are many other instrumental "voices." Now, in an orchestra, all these instruments with their various ranges, are used; consequently, a reproducing instrument must have so great a range that it will reproduce *all* of them. And *only* such an instrument *can* perfectly reproduce the music of an orchestra.



Now, we're not going to get technical. But you'll be interested to know that the Auditorium Orthophonic Victrola not only reproduces all the notes used in music, from the lowest to the highest but even more! Its low range goes down to notes that you can't perceive with

your ears; you can only *feel* them! Its upper range passes the highest notes of piano, piccolo, or violin, and even the vocal sounds of "s," which is produced by an extremely high frequency.

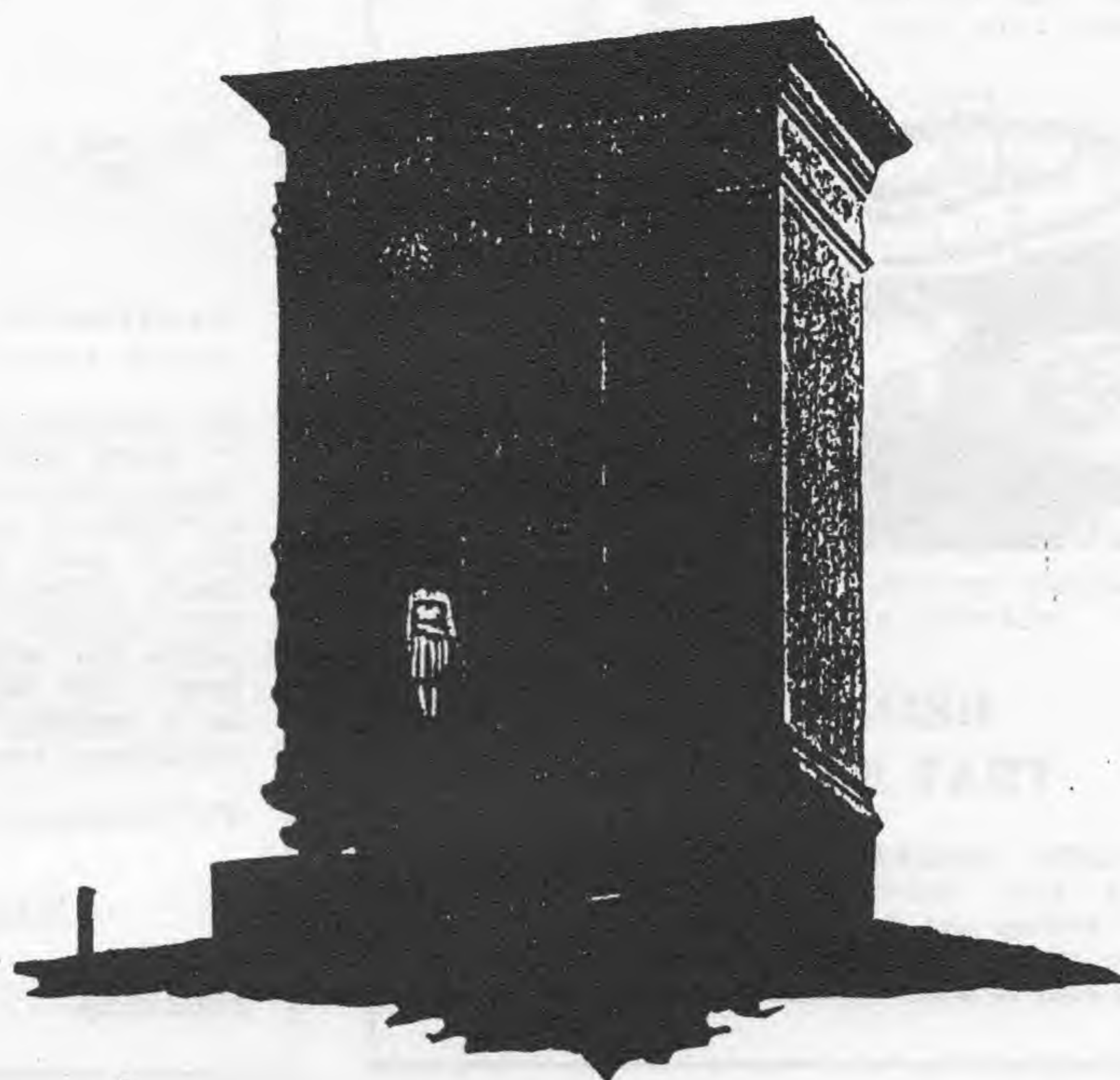
The graphic drawing reproduced here is the result of proofs of the performance of the Auditorium Orthophonic Victrola made with absolutely accurate measuring instruments in the Victor laboratories. The music of this giant instrument is the music of the instruments that were recorded, no matter what they were, nor how many. There is no musical sound which it cannot reproduce perfectly. And that's no claim; it's a fact, proven by infallible mathematical instruments. Look over that chart carefully, and you will find the answers to all the questions asked at the beginning of this article.

Remember that the same Orthophonic principles that have produced this marvelous instrument are employed likewise in the standard Victor instruments you sell. That is why they are great; that is why they are superior, for the Orthophonic principle is employed in the talking-machine only by Victor.

We regret that the chart in this photocopy is impossible to read or decipher! Barry Cheslock's note says "the range of the Auditorium model looks like 18 Hz - 5200 Hz."

A Sign That Talks!

The largest Victrola in the world speaks for itself to thousands of people every day



Take a look!

Compare the size of this giant "Credenza" with the height of the young lady standing in front of it.

And, it's a real Victrola!

It actually plays . . . AND HOW!

IF you have been in Camden during the past eighteen months, you've probably marveled at the great Delaware River bridge, one of the engineering feats of the world. Across this mighty span thousands upon thousands of people pass daily. In summer the number is swollen to immense proportions, and includes people from every corner of the world, passing from Philadelphia, on the west bank of the Delaware, to Camden and the sea-shore resorts of southern New Jersey.

As you cross from Philadelphia to Camden, on your right stretches the immense plant of the Victor Talking Machine Company. From thirty-four buildings, just under the national emblem flies the blue and white Victor flag. The nearest of these buildings to the bridge is the Victor printing plant, and on the roof of this seven-story building stands the giant "credenza" type Victrola. It is amusing to watch the startled expression that appears on the faces of those crossing the bridge, as they come within range of this mighty instrument. The instrument itself has already been seen and recognized, but few people, if any, expect that it actually plays.

It Does Play,

and it plays the same records by electric amplification, just as the instruments you have in your store. The music is amplified to an unbelievable degree . . . yet it has the most beautiful, distortionless quality you can imagine. It has been heard, clear and full, at a distance of one mile from the instrument, in spite of the competitive noises of motors on the bridge, ferry-boats in the river and the traffic-hum of Camden!

Dr. Carleton D. Haigis, research engineer for Victor, gives us the following details of the instrument, which was designed and built under his supervision:

This instrument is 30 feet high, 20 feet wide, and 12 feet deep. It is equipped with doors as in the regular model, and these can be opened, thus displaying the arched and screened grill familiar to everyone. The most remarkable feature of this Victrola is that it is a *real Victrola*, containing an enormous Orthophonic amplifying chamber connected with a plurality of electrical units which are in turn actuated by the standard Victor record through a tremendously powerful amplifier.

This is the latest development of the Research Laboratories of the Victor Company, and can truly be said to be a "big brother" to the now-familiar Auditorium Orthophonic Victrola which has been such a huge success in parks, on amusement piers, steamships and wherever installed.

In our issue no. 95, we reprinted a brochure for the unusual Oro-Tone attachment for making home recordings on the Edison Diamond Disc Phonograph. Now, from reader Bill Cole, comes a flyer on an even more obscure Oro-Tone product: the No. 6 Oro-Phone attachment for playing Edison Discs on the Orthophonic! Bill reports that it works o.k., but sometimes has a little tracking difficulty. He doesn't dare play his best records with the attachment. He notes that it must have been marketed soon after the introduction of the Orthophonic because of the August 1925 patent date. Surely very few Orthophonic owners had an interest in playing Edison discs at this late date.

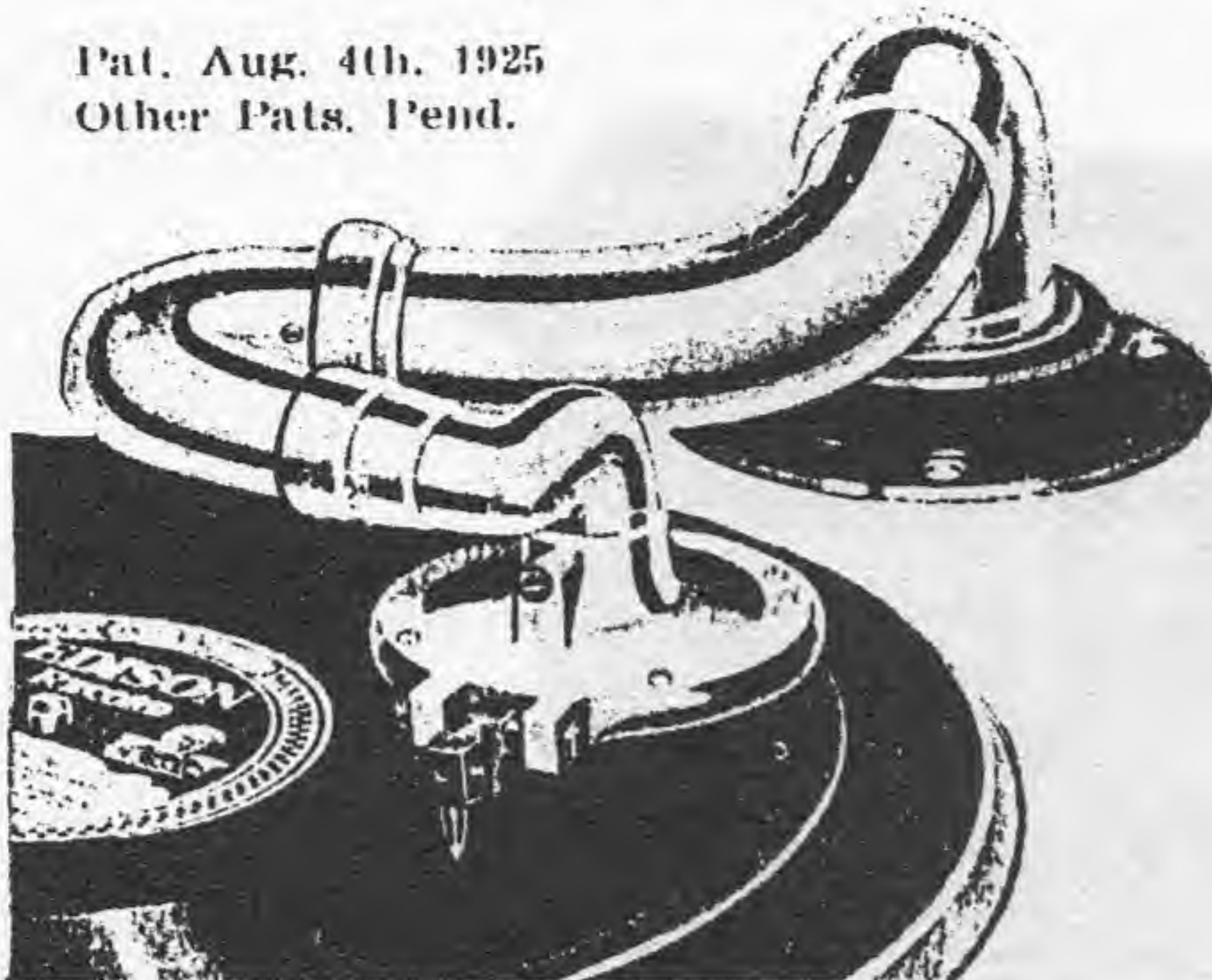
Oro-Tone
QUALITY FIRST

NO. 6 ORO-PHONE

With Floating Diaphragm

For Playing All Records on
New Victor Orthophonic

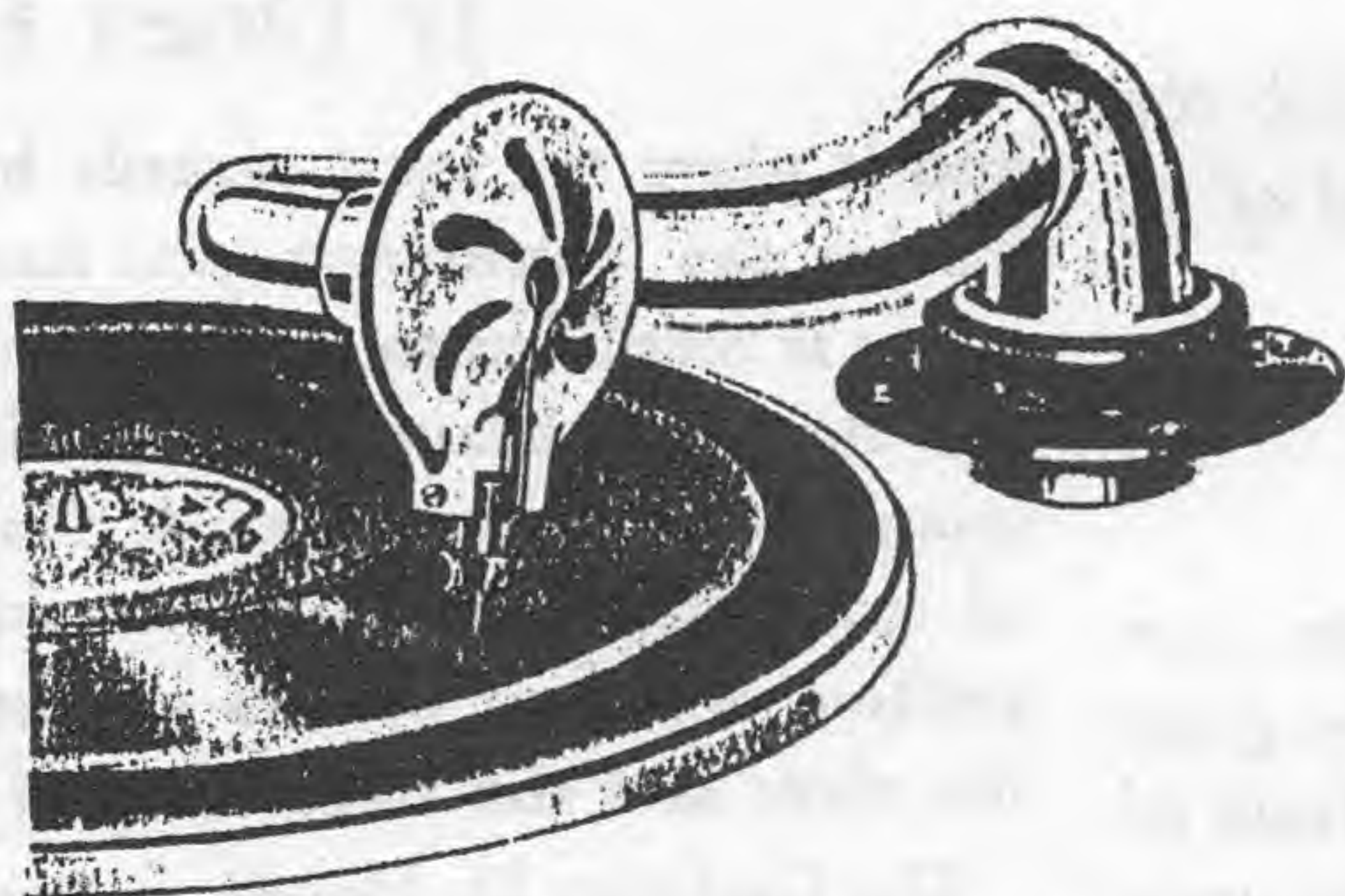
Pat. Aug. 4th. 1925
Other Pats. Pend.



SHOWING POSITION OF REPRODUCER FOR
PLAYING EDISON RECORDS.

**BRINGS YOU
THAT NEW TONE**

THE NEW ORO-PHONE—with floating diaphragm and automatically balanced stylus control brings out the deep bass tones and the extreme high notes with a richness and purity of tone that is a revelation.



Showing position for playing Victor and other lateral cut records.

TWO OR THREE SECONDS TO ATTACH

The fraction of a minute required to engage the ORO-PHONE to all styles of Victor tone arms. The Victor is then equipped to play all records with a deep rich glowing tone of excellent volume.

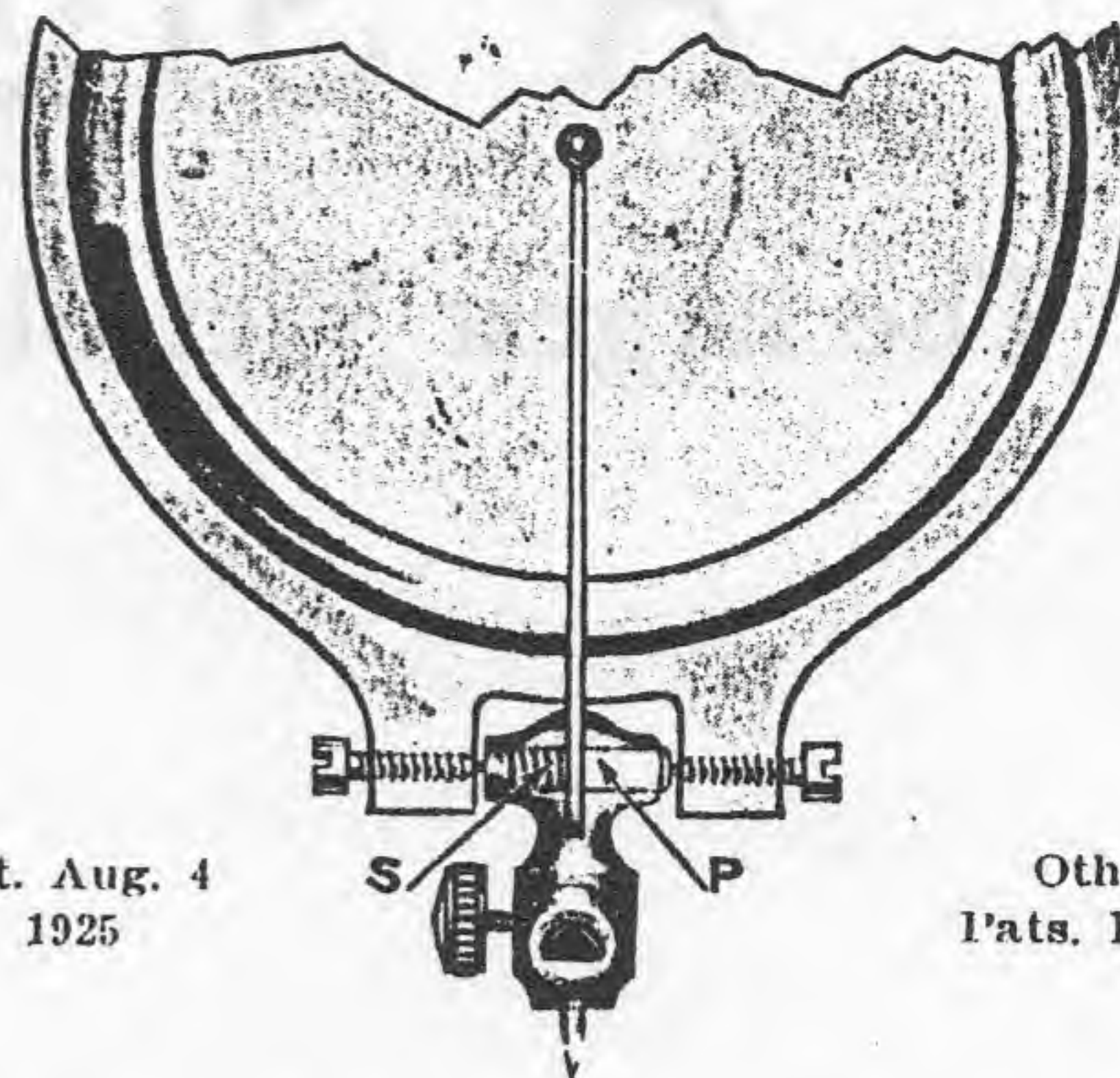
A TURN OF THE HAND and the reproducer automatically adjusts itself to the proper weight, correct needle center and perfect position for the record you are going to play.

THE VELVO EDISON POINT—is supplied free with each No. 6 equipment. It need not be removed when steel needles are used as it is not in the way.

THE NEW ORO-PHONE—with floating diaphragm and automatic stylus control (pat. Aug. 4, 1925, other pats. pend.) is responsible for the deep rich powerful tone. The ORO-PHONE brings out the deep rich bass tones and reproduces the extreme high notes with fidelity and clearness never before obtained.

The 100% Perfect Reproducer

With Floating Diaphragm



Pat. Aug. 4
1925

Other
Pats. Pend.

ILLUSTRATING THE AUTOMATICALLY BALANCED STYLUS CONTROL.

Oil tempered spring S. is compressed by plunger P. when pivot point screws are seated. The spring automatically releases or compresses as a result of contraction or expansion of metal due to heat, cold or other causes. This automatic adjustment produces a balanced stylus that insures perfect vibration freedom of the stylus bar without binding and without looseness. The balanced stylus control also serves as a cushion to absorb the shock of intense vibrations, heavy overtones, etc.

This Equipment guaranteed by the Oro-Tone Co.

THE ORO-TONE CO.

Sole Manufacturers

CHICAGO

U. S. A.

THE NO. 6 PLAYS EDISON RECORDS SPLENDIDLY.

The No. 6 reproduces the superb Edison record beautifully in connection with our special "Velvo" Edison sapphire point and with a simple turn of the hand, it also plays all other makes of disc records producing a tone quality that is a revelation to lovers of real music.

WILL NOT DAMAGE EDISON RECORD.—The No. 6 gives the correct weight or pressure on the Edison record. You can play the Edison record with perfect safety with the No. 6 and rest assured that your records will not be damaged in the least for our special "Velvo" Edison point needle is carefully ground to fit the grooves of the Edison record perfectly.



"VELVO" EDISON POINT FREE WITH EACH REPRODUCER

The "Velvo" Edison sapphire point is made with a special short threaded shank and is screwed into the reproducer (removable at will). The shank is of brass with a composition insert for holding the Edison point. This construction gives a flexible condition which absorbs surface noises to a remarkable extent.

A genuine diamond "Velvo" Edison point will be supplied by your dealer at \$6.00 extra if you so desire.

IN REVIEW

(Reviews by the Graphic editor, unless identified otherwise.)

THE TALKING MACHINE, AN ILLUSTRATED COMPENDIUM, 1877-1929, by Timothy Fabrizio and George Paul.

The talking machine comes of age in America! No, not with internal horn Victrolas, Edison Tone Tests, or even electrical recording. It's a book---the first "coffee table" style book to be published in this country dealing solely with acoustic phonographs.

No longer the poor relatives of the music box, antique phonographs have finally entered a class of respectability...and The Talking Machine is just the book to prove this.

The most noticeable feature of the work is the illustrations; and what illustrations! There are approximately 550 of them, nearly all in color, and beautifully photographed. Shots range from complete machines to close-ups, which show minute detail.

The authors went to some of the most important collections in the country to obtain photos of rare tinfoil machines (there are ten different ones pictured), treadle Graphophones, Class M Edisons, Berliners (including two different lever winds), an 1899 Vitaphone, two "Double-Bell Wonders," coin operated machines, odd cabinets, Polyphone and Bettini attachments, etc. The scope and variety of pre-1900 equipment depicted is indeed most impressive.

The post-1900 period is represented with a vast array of open horn disc and cylinder machines: Edisons, Victors, Graphophones, Zonophones, Talkophones, and so forth, with horns of every conceivable color and decoration; horns of wood, horns of tin, horns of aluminum, horns of steel and brass, and even one of celluloid. There are some phonographs which most collectors have encountered, and many which they haven't, and aren't likely to. There's an Edison Triumph with special hand-painted floral decoration on the bedplate. There's another Triumph with gold-plated works and a mahogany cabinet. There are two rare "Douglas" Victors and an Auxetophone. There is also a selection of seldom seen (in the U.S.) imported machines, as well as two open-horn Vitaphones.

Internal horn machines are represented by Victrolas, a Grafonola DeLuxe, Amberolas (including the rare model IV "mission" style), Diamond Discs, a plate glass Kurtzmann, etc., etc. And how does one classify the Keenophones??

There is also a nice representation of Columbia "client" machines, as well as a variety of miniature and toy phonographs. The machine pictures are enhanced by an assortment of ephemera, such as records, advertising pieces, dancing toys, catalogues, original photos (including two interiors of the Berliner plant), and much more. However, I should leave a few "goodies" for the reader

to discover!

After being overwhelmed by the variety of photographs, the reader next focuses on the text. The book is divided into seven main chapters, each dealing with a specific period in the phonograph's development (i.e., "The Beginnings of the Talking Machine, 1877 to 1893" & "The Talking Machine in Transition, 1909-1914"). The text is interesting, clever, well researched, and quite well written. (The final is not surprising, since one of the authors is a book seller and the other is a frequent contributor to The Graphic!) There is also a basic glossary, a fine bibliography, and (ugh!) a value guide.

The book's drawback is that the last (and second longest) period, 1921-1929, is the poorest represented. The era of console and portable phonographs, early combinations of acoustic phonographs and battery radios, the introduction of electrical recording and the "Phonic" machines, the decline of Edison, and the end of the acoustic age of phonographs, is depicted with barely more than a dozen real phonographs (plus a bunch of toy models) on only nineteen pages. It's evident that the authors' enthusiasm and expertise begin to wane around 1920. Consequently, the book should have ended there, and a second volume by other writers might have picked up at that point.

A few errors are inevitable, and the publishers have included an insert outlining some of them. I noticed that what is claimed to be "original tinfoil" in the compartment of a carrying case photo is actually the little amplifying cone; Edison Diamond Discs were originally priced at \$1.00 and up (not \$1.50); likewise, Royal Purple cylinders were \$1.00--not \$1.50. And when the writers talk about commercial recordings by Byrd and Shakleton, they surely mean Peary and Shakleton!

There is no doubt in my mind that this book represents a major milestone in the hobby. North American collectors will find it more relevant and useful than the Daniel Marty book, which was first published nearly 20 years ago. I can't conceive of a collector who wouldn't want to add this outstanding volume to his collection, if only for the illustrations. It's a bit pricey, though, so you may want to put it on your birthday or holiday "wish list."

The Talking Machine, An Illustrated Compendium, 1877-1929 (ISBN 0-7643-0241-8) is printed in a large format containing 256 pages; paper is glossy heavy stock. It is published at \$69.95 by Schiffer Publishing, a leading supplier of various collector books. (See George Paul's order elsewhere in this section for obtaining autographed copies.)

ROSA PONSELLE: A CENTENARY BIOGRAPHY, by James A. Drake.

This year commemorates the centenary birth of "Caruso in Petticoats" and one of the greatest sopranos in operatic history, the late Rosa Ponselle (1897-1981). So popular is this soprano's story that there are also two other books available on her life from the Rosa Ponselle Trust Foundation. In fact, there will be a fourth book available sometime this fall from Northwest University.

James Drake is certainly no stranger in doing research on Ponselle. In 1982 he co-authored with the diva Ponselle: A Singer's Life, Doubleday Publishing, New York. However,

er, this new book adds more depth, understanding, and insight into the professional and private life of the American-Italian soprano.

Drake as excellent historian is objective in his assessment of the multi-talent artist including the good side and the darker side of Ponselle's personality. Throughout the book there are numerous interviews with family and friends, as well as with professionals who knew her.

Drake explains and answers many questions concerning why Ponselle left the Metropolitan. Posterity loses a complete Carmen on film because the soprano demanded too much from MGM. Record collectors have always wondered why RCA-Victor did not record more of the Ponselle voice. Ponselle did not like to make any type of decision; thus, contracts were allowed to lapse and the recording contract was one such contract.

He also explains why the soprano limited her career almost exclusively to the United States with some special performances in England and Italy. The book discusses her divorce as well as time spent in a rest facility. Nevertheless, through Drake's keen skill in telling the story, Ponselle emerges as a strong, vivid, exciting personality who was gifted and shared the gift with the world through recordings and radio performances.

There are 59 interesting photographs as well as a complete listing of operatic, concert, and radio performances. The discography has been improved over the 1982 book including all known private recording sessions at Ponselle's home.

This book is a must for any music lover or record collector who appreciates Rosa Ponselle's art. History is fortunate that Ponselle recorded enough to give posterity a taste of what her art was to move one critic to say, "There were two great voices at the Metropolitan, the other was Caruso."

Rosa Ponselle: A Centenary Biography (ISBN 1-57467-019-0), 494 pages, is published by Amadeus Press at \$39.95.

(reviewed by Dennis E. Ferrara)

MARY GARDEN, by Michael T. R. B. Turnbull.

Perhaps one of the most colorful and controversial of all operatic sopranos for the first three decades of this century was Mary Garden (1874-1967). Called "the Sarah Bernhardt of Opera," Mary Garden's career spanned thirty years. Many critics felt that she was simply a great actress and without a voice. The few recordings she made prove something totally different.

Garden developed and pioneered media "blitz" and "hype" eighty years before it was fashionable to do so by public relations/marketing experts. She always appeared in newspapers and magazines and later radio. If she was not in the news, she made the news.

As a beautiful woman, she was one of the first operatic sopranos to make several silent films before 1919 including a film version of Thais, a famous role for her on stage. The French repertoire was something of a specialty for her. She appeared in thirty French operas and in many cases created world premiere roles. The majority of these French operas are long gone and forgotten and include works by Lambert, Pierne, Messager, Bunning, Saint-Saens, Leroux, Fevrier, Honegger, Forrest, and Erlanger.

In 1951, there was an abortive attempt by Mary Garden and Louis Biancolli to write a so-called "truthful and honest" autobiography

simply entitled Mary Garden's Story, Simon and Schuster, New York; needless to say, the critics "roasted" the book. Sad to say, Garden, like numerous other older operatic artists who write "honest" memoirs, simply could not tell the truth. Her book is full of lies, false information, and outright exaggerations.

On the other hand, Michael Turnbull now presents the true life and times of this diva complete with the good and the not-so-good tales of Mary Garden. In Chicago alone, she was known as "Our Mary." Extremely well-written, Turnbull traces the meteoric career from Paris, via the Manhattan Opera House, New York, through the golden years with the Chicago Opera Association. In fact, Garden became La Directa for two years (1920-1922) of the Chicago opera and spent tens of thousands of dollars.

It is interesting to note that she appeared in 1,187 operatic performances as well as giving only 96 concerts between 1900 and the end of her stage career.

There is an excellent discography by Jim McPherson and William R. Moran as well as a listing of all her known radio appearances. She recorded only 41 titles. It seems that she totally disliked making her recordings and tried to stay away from the recording studio. Her recording career may be divided into the following: six titles for Pathe cylinders, London, 1903; four titles with Claude Debussy, pianist, G & T, Paris, 1904; three titles on two-minute Edison cylinders, Paris, 1905; twelve titles for Columbia Graphophone Company, New York, 1911-1912; and sixteen titles, Victor Talking Machine Company, Camden, New Jersey, 1926-1929.

Mary Garden, by Michael Turnbull (ISBN 1-57467-014-4), has 234 pages and 20 interesting photographs. It is published by Amadeus Press at \$29.95.

(reviewed by Dennis E. Ferrara)

RUFFO: MY PARABOLA: The Autobiography of Titta Ruffo. Translated by Connie Mandraccia DeCaro; Epilogue and Chronology by Titta Ruffo, Jr.

Much has been said of him and his unique voice by other great operatic singers and critics including: "That was not a voice...it was a miracle" (Giuseppe De Luca); "It was the historic baritone voice" (Giacomo Lauri-Volpi); or James Hueneker, famous arts critic, "Titta Ruffo...the Caruso of the baritones."

Ruffo (1877-1953) certainly had one of the greatest voices in operatic history. He was also one of the highest paid baritones in the world. He toured, and everywhere he went success followed; however, sad to say, like so many operatic artists to follow him, Ruffo sang too much, too often, too soon, with too much voice. The recordings made in the late 1920's show the above effects of this type of singing. Nevertheless, the operatic world still looks for another voice to replace Ruffo. The odds are against such a find since Titta Ruffo was one of a kind of artist which comes once in a lifetime.

In 1937, Ruffo first published Mia Parabola in Italian. Since that time, it has appeared in several translations; however, now the most complete version is available through Baskerville Publishers. This autobiography does not read like a typical "memoirs" written by most artists utilizing a "ghost writer" who talks only about greatness and world success. Rather, Ruffo's style of

writing makes for interesting reading. One senses immediately the true greatness of this artist through a humility of the artist as well as a humility of the man.

Originally, Ruffo stopped the autobiography in 1924. His son continues the book about his world famous father. Overall, this is an excellent addition to any music or opera lover's library. There is a fine discography by William R. Moran, as well as a complete chronology of Ruffo's career.

There is a special CD attached to the book containing 19 selections of Ruffo taken from a Pathe cylinder (1905) through the world known Gramophone recordings and selections taken from Ruffo's recordings made for The Victor Talking Machine Company.

Ruffo: My Parabola (ISBN 1-880909-1) has 490 pages and 69 photographs. It comes from Baskerville Publishers at \$38.00.

(Reviewed by Dennis E. Ferrara)

TITO SCHIPA: A BIOGRAPHY by Tito Schipa, Jr.; Translated from Italian by Brian Williams.

One of the most popular of lyric tenors was the late Tito Schipa (1889-1965). His unique career spanned fifty-four years from 1909 until 1963. Although Schipa had a small, limited range, his beautiful diction, elegant phrasing, and wonderful interpretation made up for what some opera buffs call a "dry, white, and restricted" sound. Yes, he had his music transposed; nevertheless, Schipa will always be remembered for what he did with his instrument.

Schipa's son, Tito Schipa, Jr., a popular song writer and the official translator of Bob Dylan's and Jim Morrison's songs for L'Arcana, and writing two operas as well as writing the first rock opera, Then an Alley (1967), now tells an interesting tale about his world famous father. Quite candid and without sentiment or emotion, the son tells all about the father. One senses some bitterness throughout the narrative. It seems that Schipa, the tenor, spent little, if any, time with his son who was born in 1946.

Schipa's career is listed as well as many of his accomplishments including Schipa writing much music as well as an operetta, La Principessa Liana. In this regard, Schipa followed other tenors including Giuseppe Anselmi, Enrico Caruso, John McCormack, and Richard Tauber, among others, who arranged and composed music for the concert stage as well as for the recording studio.

Schipa fully understood his voice and art and kept his roles limited to the lyric stage and rarely if ever ventured into more dramatic roles; however, he did sing in *Tosca*, *Zaza*, *Cavalleria Rusticana*, *Mefistofele*, and *Adrian Lecouvreur*. However, these roles were dropped early in his career. No doubt this is one reason why his career lasted for over fifty years. Schipa understood the art of singing and never forced his voice.

Like so many other operatic artists, Schipa appeared on radio and made sound films. He appeared in two sound shorts as well as eleven complete feature films for various companies.

There is an excellent discography by William Shaman, William R. Moran, and Alan Kelly. There is also a complete chronology listing all operatic, concert, radio, and film performances.

Schipa's recording career may be divided into the following: The Gramophone Company, Milan (1913); Pathe Freres, Milan and New York (1916 and 1921); The Victor Talking Machine Company, Camden, New Jersey and New York (1921-1941); The Gramophone Company, Milan (1930-1953); Durium, Milan (1955); and CCCP, Moscow (1957).

It is an interesting book; however, one wishes that there were more interviews with artists and professionals who would have known Schipa. Until another biography comes out, this one is interesting reading. However, one feels that there is more to tell on the multi-talented lyric tenor from Lecce, Italy.

Tito Schipa: A Biography (ISBN 1-880909-48-0) is also published by Baskerville Publishers, \$36.00. It has 360 pages, 66 photographs, and as an extra bonus to the book there is a CD attached with 20 selections taken from opera and songs from 1913 until 1955.

(reviewed by Dennis E. Ferrara)

ROSA PONSELLE: A PICTORIAL ESSAY by Enrico Aloï, and MY REMEMBRANCES OF ROSA PONSELLE by Enrico Aloï.

Since 1997 is the centenary year for the birth of Italian-American dramatic soprano Rosa Ponselle (1897-1981), the Rosa Ponselle Trust Foundation has issued two books written by long-time friend, Enrico Aloï.

Aloï knew the soprano for twenty-two years and socialized with her as well as becoming a close friend. Both of his books are written in a simple, basic, chatty, gossip filled style without much substance. The main problem with these books tends to be the already twice told tales of the soprano.

There is no discography or chronology in either text; however, in talking with individuals who work at the Rosa Ponselle Trust Foundation, it was stated that these texts were not designed to be necessarily scholarly in approach. Rather, the books were intended to be informal and give readers a sense of the social life and family style of the soprano. This is most true.

The expensive prices are listed to generate money for deserving young vocal students. The books are no bargains; nevertheless, there are some interesting photographs of Ponselle, including a unique photo of the soprano outside the studios of RCA-Victor, as well as one of Ponselle in front of an early type of microphone.

There are numerous photos of friends, parties, dogs, and family of the artist. Most of the names mentioned are social friends and not of interest to most operatic or music lovers. There are some different "takes" of Mishkin portraits of Ponselle.

Overall, the books are simply curiosity affairs. If a reader must have everything about Ponselle, then, the books are worth the extremely high prices asked for them. Otherwise, they maybe forgotten as novelty books.

The Pictorial Essay (1996) has 26 pages of written text and 189 photographs. My Remembrances (1994) has 54 written pages and 178 photographs. \$175.00 for both books plus \$6.00 postage. Available through The Rosa Ponselle Foundation, Windsor, Stevenson, Maryland.

(Reviewed by Dennis E. Ferrara)

Doc Cheatham, Jazz Journeyman Who Blossomed Into a Star, Dies at 91

By PETER WATROUS

Doc Cheatham, a lyrical, elegant trumpet player whose career blossomed when he was in his 70's and who then became one of the jazz's best known stars, died yesterday at George Washington University Hospital in Washington. Mr. Cheatham, who would have turned 92 on June 13, lived in Manhattan.

An indefatigable player, he performed last weekend at Blues Alley, a club in Washington.

For much of his career, Doc Cheatham was a soldier in jazz's trenches. He was a valued sideman in big bands beginning in the 1920's, and when times grew hard for big bands in the late 40's, he became a mainstay of Latin orchestras. He rarely improvised, and he never spent time in the spotlight. Mainly, he was respected by his peers as a lead trumpeter, a dependable and disciplined musician whose job it was to whip a trumpet section into shape: hardly a position of glamour, though one of undeniable importance. And he was considered one of the best at it.

But rare for a musician and rarer still for a brass player, Mr. Cheatham emerged in his own right in the late 1960's as a brilliantly sensitive improviser and leader of stellar small groups. He became an acclaimed performer in small clubs, large concert halls and at jazz festivals throughout the world. But his appearances were not exercises in nostalgia. His tone was still pure, his improvisations still graceful and his high register still astonishing even as he entered his 90's.

With his elbows pointing out and his trumpet pointed to the ceiling, he seemed to be invoking the gods. When Mr. Cheatham improvised, other musicians had to beware: in the ferocious competitions known as cutting sessions, his combination of tone, invention and humor left other musicians standing at the curb.

After he had outplayed a younger horn player at a major festival, he told a reporter: "Well, I'm sorry about that. But I'm going to keep doing it until I can't."

His solos were admired for their spare lyricism. He set up his high notes with the sort of perfect timing that made each successive phrase seem like part of a lovely, carefully considered design.

"Taking a solo is like an electric shock," Mr. Cheatham told Whitney Balliett of *The New Yorker* in 1982. "First, I have no idea what I will play, but then something in my brain leads me to build very rapidly, and I start thinking real fast from note to note. I don't worry about chords, because I can hear the harmonic structure in the back of my mind. I have been through all that so many years it is second nature to me."

"I also have what I think of as a photograph of the melody running in my head. I realize quickly there is no one way to go in a solo. It's like traveling from here to the Bronx — there are several ways, and you must choose the right way immediately. So I do, and at the same time I never forget to tell a story in my solo."



Jack Vartoogian

Doc Cheatham, a graceful improviser even past 90, at Iridium in May.

It wasn't until he was a septuagenarian that Mr. Cheatham also emerged as an engaging singer, picking through lyrics with a casual, sly wit. He chose gentle, wistful songs like "My Buddy," "Cherry," and "I Guess I'll Get the Papers and Go Home" and infused them with warmth and sensitivity. John S. Wilson once described him in *The New York Times* as singing "with a twinkle in his eye and a twinkle in his voice (especially when he revises a line in 'I Can't Get Started' and sings 'Ma Rainey had me to tea,' a reference to his first recording session, which was with the blues singer Ma Rainey in 1926)."

Mr. Cheatham's vocalizing, like his trumpet playing, was in keeping with his personality: understated, funny and clever. He also became adept at something uncommon in jazz, an ability to talk to audiences, using his courtly charm to point up the spirit and content of his music. A dapper, rail-thin man, he made shyness seem like good manners, although he appeared rarely to miss anything that was going on.

"The thing I learned from Doc was economy," said the trumpeter Jon Faddis, who regularly performed with him. "When a musician reaches his 70's or 80's, every note becomes profound, and Doc was like that, each note had its own meaning."

Adolphus Anthony Cheatham was born on June 13, 1905 in Nashville. His mother had been a teacher, and his father, a barber, was partly descended from the Choctaws and Cherokees who had settled Cheatham County, Tenn. He started playing music when he was 15, first on the drums, then moving to saxophone and cornet. By the early 1920's he was working in the pit band at the Bijou Theater in Nashville, where he had the opportunity to work behind many of the great blues singers that passed through the city, including Bessie, Mamie and Clara Smith and Ethel Waters.

"Clara Smith was twice as powerful as Bessie," Mr. Cheatham told Mr. Balliett. "She shook the rafters. And she was rough. You better not make one mistake when she came off the train tired and mean and evil."

In the mid-20's he moved to Chicago and began to play with regional bands, including John Williams's Synco Jazzers. "My parents didn't care for my becoming a musician at all," he remembered. "I think they hoped I'd somehow study to be a doctor, because I used to play in a little band over at the Meharry Medical College, which is how I got my nickname."

He struggled to establish himself in Chicago, living with five other musicians in a room in a boarding house. He performed with Lil Armstrong, Louis Armstrong's wife, and was introduced to New Orleans music through the many bands that were playing it in Chicago at the time. He picked up his mute technique from King Oliver and became friends with Louis Armstrong, who often had Mr. Cheatham take his place when he could not make it to a job.

In 1927 he moved to Philadelphia, where he played second trumpet behind Sidney De Paris in Wilbur De Paris's band. (Mr. Cheatham recalled Wilbur De Paris as "a tight man," explaining: "I lived at his house, and he charged me for rent and food. He kept a file on all the extra biscuits I ate.")

He moved in 1928 to New York City, where he worked with the drummer and band leader Chick Webb and heard the trumpeter Jabbo Smith ("who was faster than Louis and seemed even greater to me"). He spent three years with Sam Wooding's band in Europe. When he returned, he joined Rex Stewart and Joe Smith in the trumpet section of McKinney's Cotton Pickers. "It was like a college of jazz," he recalled.

In 1931 he became a member of Cab Calloway's orchestra at the Cotton Club in Harlem. Mr. Cheatham spent eight years with the Calloway band; he admired the flamboyant leader and absorbed his showmanship but also his careful attention to musical detail.

In 1939, Mr. Cheatham came down with a mysterious illness that dogged him for many years. When he was released from the hospital, he spent time in Europe recuperating, and on his return to the United States, he played in the orchestras of Teddy Wilson and Benny Carter. But he still

did not feel well; he quit playing for a time and took a job in the post office. In 1943, he became part of Eddie Haywood's sextet, one of the most esteemed small bands then working in New York, occasionally drawing attention for the quality of his lyrical improvisations.

As with many veterans of the big bands, Mr. Cheatham often had to work on the periphery of jazz in the 50's and 60's. Big bands had become less popular as rock-and-roll took over the public imagination. So Mr. Cheatham spent two decades as the lead trumpeter with Afro-Cuban groups, including Perez Prado's band and Machito's orchestra, and he was a regular in the recording studio; his trumpet can be heard on one of Latin music's most important albums, Machito's "Kenya."

But he continued to find work where he could as a jazz musician. In the 50's he played with the trombonist Vic Dickenson at Storyville, a club in Boston owned by the impresario George Wein; and he appeared with Wilbur De Paris again, as well as with the pianist Sammy Price and the flutist Herbie Mann.

In 1957 he was chosen to appear on the CBS television show "Sound of Jazz" with a group of legendary trumpet players: Rex Allen, Rex Stewart, Joe Wilder, Joe Newman and Roy Eldridge. He declined to take any solos but agreed to play obbligatos behind Billie Holiday; their segment on the blues "Fine and Mellow" has become a classic.

In the 60's he led his own group in New York and performed with Benny Goodman. It was with Mr. Goodman's quintet that Mr. Cheatham emerged as a significant improviser. To do so, he set himself tasks: He listened to young trumpeters, including Clifford Brown. He listened to important older trumpeters. He combed his solos to rid them of clichés, and he made recordings of his performances.

When he was in his late 60's, he left the Latin orchestra of Ricardo Rey to rededicate himself to jazz. He formed a new band, and in 1974 he opened the Nice Jazz Festival in France for George Wein, an engagement that helped to re-establish Mr. Cheatham on the international scene.

But it wasn't until 1980, when he was in his 70's, that he became a genuine star. He became a fixture in Greenwich Village, playing on Sunday afternoons at Sweet Basil. He became a perennial at the JVC Festival (the present incarnation of Mr. Wein's Newport Jazz Festival), at Carnegie Hall's jazz programs (often with Mr. Faddis) and at Lincoln Center's jazz programs. In 1982 he was given a tribute by the long-running New York concert series Highlights in Jazz, and in 1991 his fellow musicians saluted him with a tribute at the JVC Festival.

And for the first time, he regularly released recordings, including "The 87 Years of Doc Cheatham" (Columbia) from 1993, which featured him with his working band. This year, Mr. Cheatham released an album, "Doc Cheatham and Nicholas Payton" (Verve), a set of astonishingly lyrical duets with a young trumpeter.

Mr. Cheatham is survived by his wife, Amanda, and a daughter, Alicia.

Doc Cheatham may have appeared as early as 1927 with Tiny Parham on Black Patti. He can definitely be documented on 1929 sessions with Sam Wooding made in Barcelona and Paris. His next appearance on record seems to be in 1931 with McKinney's Cotton Pickers on Victor 22811. In June, 1932, he began recording with Cab Calloway for ARC and Brunswick. This association went on to include Victor, and later Variety and Vocalion, resulting in dozens of sides.

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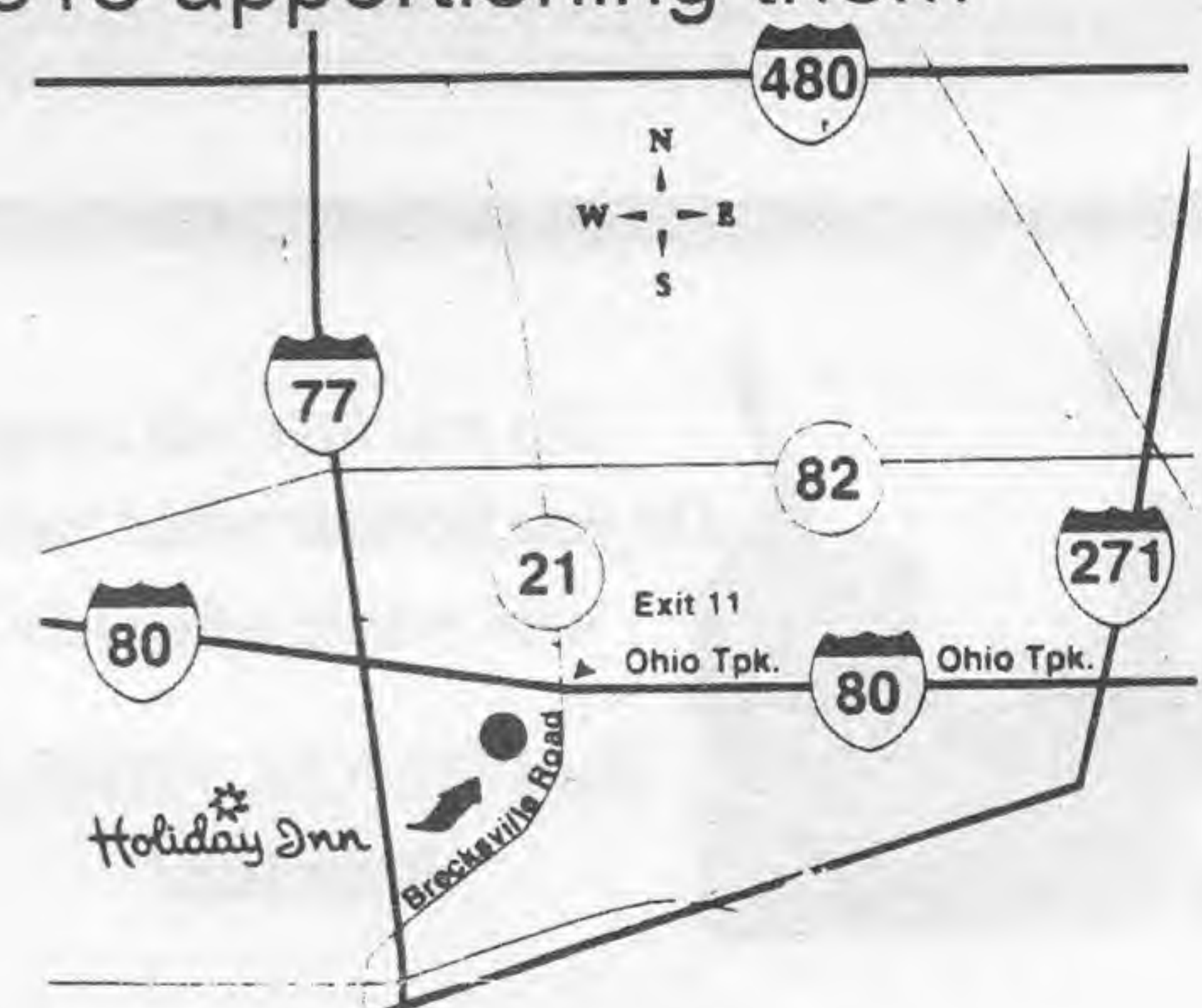
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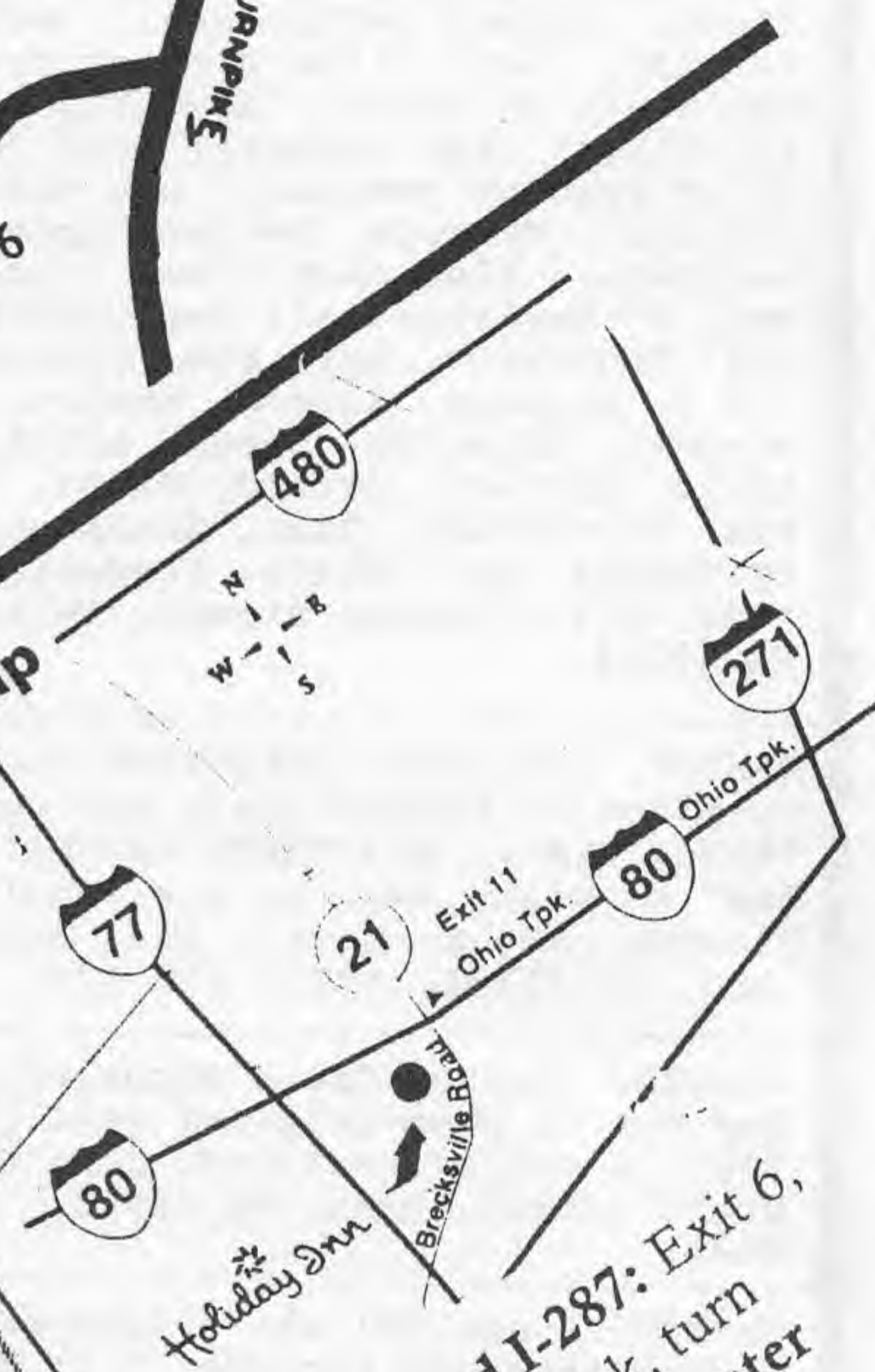
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WANTED: Edison Opera Phonograph. I prefer one in good original condition to one that is overly restored! John Buscemi, 30 Breed Street, Lynn, MA 01902. (617) 599-8643. (100)

WANTED: A pen pal who's interested in old phonographs and records. I'll be happy to hear from you. Gary Mattscheck, 84 Main Street, Owego, NY 13827-1527. (97)

Wanted: Victrola Tungs Tone Needles (full tone) in red and gold tins. Alan Linderman, 18415 Lancashire Rd., Detroit, Michigan 48223. (313) 835-0457. (103)

WANTED: Charles Magnante LP titled: HIS AND HERS (Accordion), COOK #1014; Charles Magnante LP titled: DANCE MUSIC (Accordion), COLONIAL #116; Walter Erikson LP titled: ACCORDION WALTZES, COLONIAL # ST LP 693; 78 RPM COLUMBIA 12069F, Russian Novelty Orch: The Swallow Waltz/Have Pity on Me. William Alberico, 1604 Washington Ave., Santa Monica, CA 90403. (99)

WANTED: These Annette Hanshaw records: Apex 774, 26006; British Pathe 11540; Special Record SR 1069-P and SR 1070-P. Preston Meeks, 13839 Aspen Cove Dr., Houston, TX 77077, (281) 531-0227. Thanks. (97)

WANTED: 2 minute cylinder records: "Star Spangled Banner," Edison Military Band (Edison #92) and "Stars & Stripes Forever," Edison Military Band (Edison #93). Gene Ezzell, 610 Clearview, San Antonio, TX, 78228-1706. (210) 434-7568. (100)

WANTED: CLASSICAL GUITAR 78s. Contact me if you have any for sale. Patrick Grant, 3419 Nottingham St., Houston, TX 77005. E-mail pgrant@enron.com. (101)

wanted

RUTH ETTING records wanted. Would prefer V+ or better. I am 89 so I can't wait too long, so tell me what you have and your asking price in first letter. I'll buy them if I don't have to mortgage the homestead. Bob Netzer, 1229 Ridgecrest Road, Orlando, FL 32806. (100)

WANTED - Black storage albums for 10" records. The kind I want opens like a notebook, and holds ten or twelve records. Must be in excellent condition. Call or write: John Simons, 124 S. Main St., Apt. #6, St. Albans, VT 05478. 802-524-0132. (99)

Wanted: 78 RPM records from the 1920s and '30s. Jazz, Blues, Hillbilly, Cajun, Vocals, Stomps, Jug Bands, Washboard Bands, etc. Tony Peterson, 10291 Mississippi Blvd, Coon Rapids, MN 55433. acp@ironwood.cray.com (612) 422-8889/683-5621. (99)

Wanted: Edison cylinders by "Polk Miller and His Old South Quartette." 2 minute wax: #10332, 10333, 10334 and Blue Amberols #2175, 2176, 2177 & 2178. Ken Flaherty, Jr., 7279 Turkey Creek Road, Waverly, TN 37185. (615) 296-4578. (99)

Wanted - Emerson crank-up phonographs and parts, Emerson 6", 7", & 12" records. Also any Emerson related items, such as literature, record dusters, etc. Also Victor machines with the Victor Victrola decal on lid. Thanks, Herb Rhyner, 123 Columbus Place, Roselle Park, N.J. 07204. (99)

Wanted: Black funnel horn for trademark Berliner, motor and slip-on crank for Victor I, Edison O reproducer. Phillip Drexler, 1175 E. Ripley Ave., St. Paul, MN 55109. (612) 771-8630. (97)

Wanted: Old country 78 R.P.M. records by the Carter Family, Blue Sky Boys, and Jimmie Rodgers. Also wanted the old 78 of Vernon Dalhart singing "The Miners Doom." Want the King LP (914) of "A Bluegrass Tribute to Cowboy Copas." H. Fink, Box 156, Johnson Creek, Wisc. 53038. (97)

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WANTED: For personal/family reasons -- recordings by the P & O Quartet (cassette dubs acceptable--just need to hear what they sounded like). Lisa Zahlmann, 1944 Strand, Missoula, MT 59801-5410. (98)

WANTED - Recording reproducer for Edison Standard Phonograph, plus the blank wax cylinders. Jack Nelson, 911 Riverside Ave., Walhalla, No. Dak. 58282-0112 (98)

for sale

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"THE RAILROAD QUESTION"
2-minute Standard Cylinder #9916
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5. JOHN PHILLIP SOUSA'S BAND
"THE FAUCET SHUFFLE"
2-minute Standard Cylinder #10272
ca. 1906
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"TWO LOVIN' BANG"
2-minute Standard Cylinder #10360
ca. 1906
7. THOMAS A. EDISON
"INTRODUCTORY SPEECH AT THE OPENING
OF THE NEW YORK ELECTRICAL SHOW,
EDISON SQUARE GARDEN, OCT. 3, 1908"
NCA Victor DC 2071, special issue
by Edison Birthday Committee
Oct. 3, 1908
8. BILLY MURRAY AND CHORUS
"WAS ANYBODY HERE SEEN KELLY"
4-minute Amberol Cylinder #416
ca. 1908
9. WILL DARLAND AND CHORUS
"I'LL TAKE YOU HOME AGAIN KATHLEEN"
4-minute Amberol Cylinder #1102
ca. 1910

B

1. COLLIPS & HARLOW
"DUM, DUM, BOY"
4-minute Blue Amberol Cylinder #1529
1913
2. HARRY HARRISON
"LINCOLN'S SPEECH AT GETTYSBURG"
4-minute Blue Amberol Cylinder #1651
Jan. 1913
3. THOMAS A. EDISON
"THE LIVER STORY"
Unreleased 2-minute Celluloid Cylinder
1913
4. THOMAS A. EDISON
"PIANO SOLO"
Unreleased 2-minute Blue Celluloid
Cylinder (excerpt)
ca. 1915
5. THEODORE ROOSEVELT
"SOCIAL AND INDUSTRIAL JUSTICE"
4-minute Blue Amberol Cylinder #3709
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6. THOMAS A. EDISON
"LET US NOT FORGET"
Diamond Disc #50509-R
Jan. 7, 1919
7. GREEN BROTHERS NOVELTY BAND
"I WOULD BE LOVED BY YOU"
Diamond Disc #52410-L
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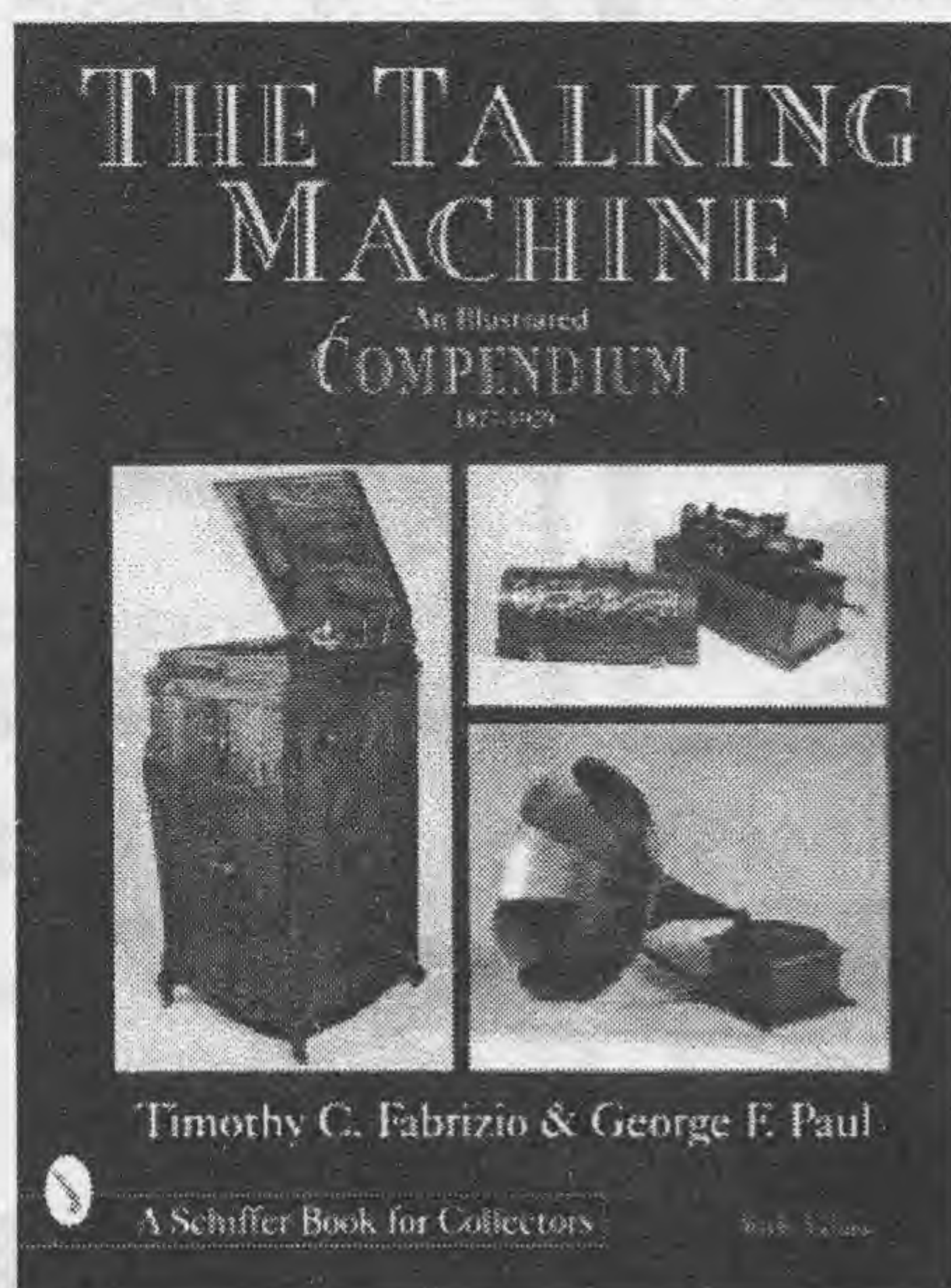
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